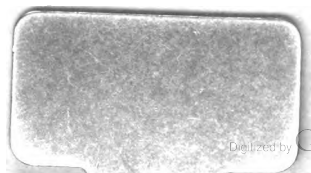


*Cruciana. Illustrations of the most striking aspects under which the cross ...*

John Holland

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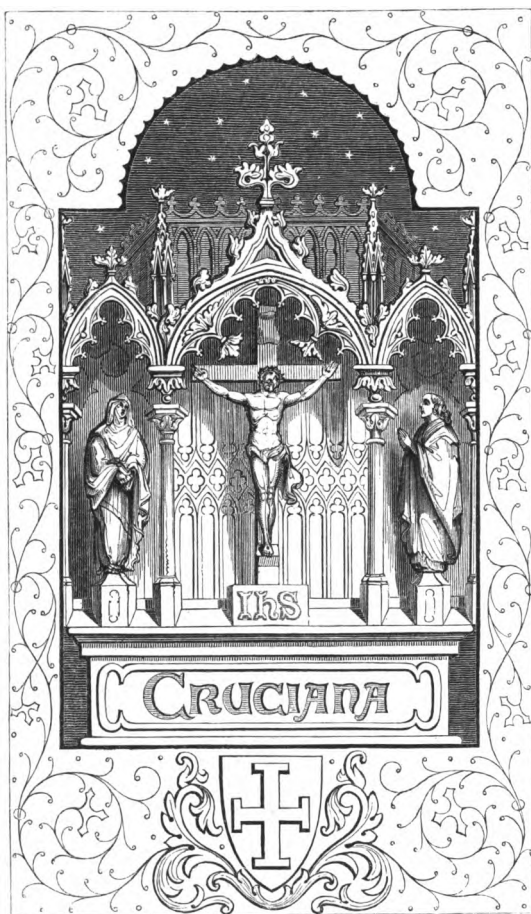




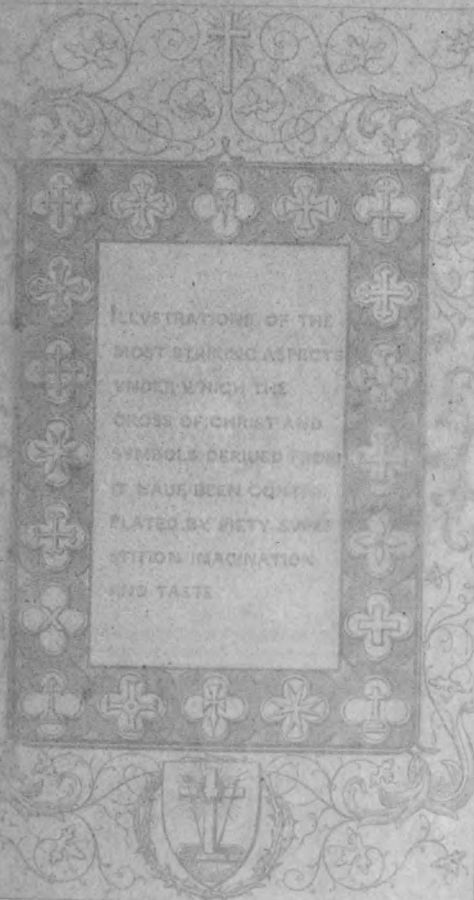









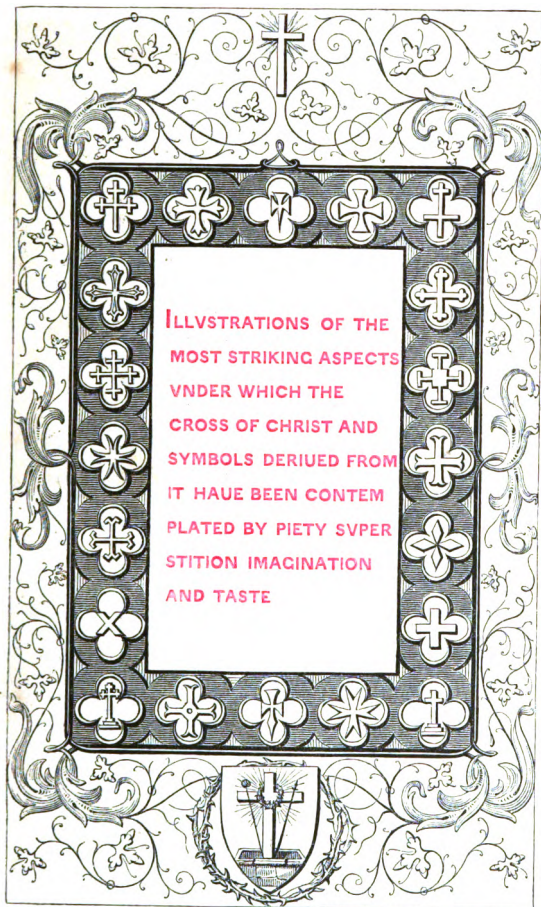




ILLUSTRATIONS OF THE  
MOST STRIKING ASPECTS  
UNDER WHICH THE  
CROSS OF CHRIST AND  
SYMBOLS DERIVED FROM  
IT HAVE BEEN CON-  
SIDERED BY POETRY, SCIENCE,  
FICTION, IMAGINATION,  
AND TASTE









*John Holland*

# CRUCIANA.

ILLUSTRATIONS

OF THE MOST STRIKING ASPECTS UNDER WHICH

THE CROSS OF CHRIST,

AND

SYMBOLS DERIVED FROM IT,

HAVE BEEN CONTEMPLATED BY

PIETY,  
SUPERSTITION, IMAGINATION,  
AND TASTE.

BY

JOHN HOLLAND.

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1835.

"The Life of Christ was told by pictures of his miracles; his death was preached by the crucifix. Whenever oral preaching was attempted, the preacher held the cross in his hand, and exemplified and enforced the truth of its arguments, by pointing to the wounds, and appealing to the bleeding image. That, however, which began in pious consideration to the weakness of man, ended in confirming that weakness, and substituting a superstition almost heathen for the spiritual doctrines of Christianity."

REV. H. H. MILMAN.



## ADVERTISEMENT.

---

THE Sonnets and citations comprised in the following pages, are not in any respect designed as the symbols, much less as the arms, of a sentimental crusade for the recovery of any portion of that territory of the heart or the imagination—holy or unholy—which, between knowledge and superstition, was anciently held debateable, but which, in modern times, it may be hoped, is brought too entirely under the dominion of truth ever again to be lost.

While, however, on the one hand, the compiler of this cento avows himself too little of a papist to have any idolatrous reverence for the cross, under any modified exhibition whatever—and, on the other hand, too little of a puritan to despise altogether that reference to it, which even some protestants have ceremonially retained,—it may, at the same time, be only honest to confess that, while, as a poet, he cannot contemplate under any circumstances this striking symbol of man's salvation without peculiar

iv.

emotions and recollections; so, as a Christian, he should with difficulty be persuaded of the fervency of that man's piety, who could hold in his hand, or believe that he held in his hand, a piece of the "true cross," without its exciting a single religious thought, or accelerating a single devotional feeling. As to the impossibility of obtaining this tangible test, it need scarcely be added, the writer entirely agrees with the most inveterate iconoclast.

With respect to the Sonnets, they have been written at intervals, as the author happened to think or feel at the moment, without any very specific design as to the ultimate appropriation of the whole: having accumulated in his portfolio to their present amount, he thought, that if connected by a few appropriations from various authors, especially as the mottoes for engravings, the whole might not be uninteresting to the general reader.

Britton, in his interesting work on Architectural Antiquities, when noticing the introduction of fixed crosses, remarks that representations thereof "were first cut on the top of single upright stones; afterwards the shaft was ornamented, and its sculpture varied in different parts of the country, according to the skill or fancy of the person who raised it. In Scotland, Wales, Cumberland, Cornwall, and some other English counties, many of these relics of antiquity are still remaining; and serve to shew the shapes generally used, and the ornaments most commonly applied to them. They appear to have been erected for various pur-



poses; but the greater part may be classed under the following heads—memorials of designation, or boundary objects of demarcation, for property, parishes, and sanctuary:—sepulchral mementoes:—memorials of battles, murder, and fatal events:—places of public prayer and proclamation:—some were also placed by the road side, in church-yards, in market-places, at the junction of three or four streets or roads, and on spots where the body of a deceased person had halted in the way to interment. It was a common practice for mendicants to station themselves by the side of these, and beg alms in the name of *Jesus*." Notices of all these descriptions of crosses will be found in the volume now before the reader.

As the present work assumes no merit for originality, the compiler may not have been careful in every instance to mark or acknowledge all the phrases which he has adopted; nor even, in the quotations which he has marked, always to specify the references exactly: for, in a work which does not affect to be either controversial or preceptive, it would only have looked like affectation, to have distinguished by more than the contributor's name every article in this little reliquary of crucial reminiscences.



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**CHAPTER I.**

**THE CROSS.**

**B**

### SONNET.

---

I sing the Cross! the instrument, the sign—  
Yea, viewed aright, the glory and the seal,  
Of man's redemption: what, though bigot zeal,—  
The human will opposing the Divine,—  
Though genius worshipping at fancy's shrine,  
Or error bodying superstition's dream—  
All—all conspire to deaden and debase;  
To put the visible symbol in the place  
Of the thing symbolized: yet is the theme,  
In its true gospel-import understood,  
Most high, most glorious, holy, pure, and good:  
A mystery o'er all mysteries supreme,  
A sign, a power, a doctrine wisely given,  
To lift our thoughts from earth, to lift our souls to heaven.

# The Cross.

---

"Immanuel's cross,  
The ensign of the Gospel, blazing round  
Immortal truth."

POLLON.

---



THE CROSS, in the general acceptance of the term, is designative of an instrument of punishment resembling a gibbet, anciently used in various countries, either for the exposure of executed malefactors, or, more commonly, for the infliction of capital punishment on a condemned individual, who was nailed thereunto alive, and left to expire;—such was the crucifixion of our Lord and Saviour Jesus Christ. The cross was composed of two transverse beams of timber, resembling the letter T, or intersecting

each other in the middle of their length, like an X: this latter form is generally denominated *St. Andrew's Cross*, from a tradition that upon such a one the brother of Simon Peter was crucified; and the fact, that a cross in this shape is still shewn in the church of St. Victor, at Marseilles, as that upon which St. Andrew was executed. It was upon a cross of the former description that our Saviour died, being invariably so represented by old monuments, coins, and crosses. This being the shape, the body of the criminal, generally naked, was fastened on the upright piece, by nailing the feet to it; and on the transverse piece, generally by nailing the hands on each side; for which reason probably it is, that St. Jerom compares the cross itself to *a bird flying*,—*a man swimming*, or praying with *his arms extended*. This mode of death was equally ignominious and excruciating; so detestable indeed was it, that when inflicted upon the vilest offenders, as robbers and murderers, it was originally confined to slaves, for it was thought too infamous for any one having the privilege of a Roman citizen, let his crimes be what they would; and so *excruciating* was it, that *crucio*, the very term, indeed, from which the foregoing is derived, was almost synonymous with crucifixion,



and used by the Romans to express the highest degree of torment or suffering. Dr. A. Clarke, in his note on Matt. xxvii. 35, remarks, that "as the hands and feet are the grand instruments of motion, they are provided with a greater quantity of *nerves*; and the nerves in those places, especially the hands, are peculiarly sensitive. Now as the nerves are the instruments of all sensation or feeling, wounds in those parts where they abound must be peculiarly painful; especially when inflicted with such rude instruments as large nails, forced through the places by the violence of a hammer; thus tearing asunder the nervous fibrillæ, delicate tendons, and small bones of those parts. This punishment will appear dreadful enough, when it is considered, that the person was permitted to hang (the whole weight of his body being borne up by his nailed hands, and the projecting piece which passed between the thighs,) till he perished through agony and lack of food. Some, we are informed, have lived three whole days in this state. It is true that, in some cases, there was a kind of mercy shewn to the sufferers, which will appear sufficiently horrid, when it is known that it consisted in breaking the bones of their legs and thighs to pieces with a large hammer, in order to put them the sooner out of pain! Such a *coup de*

*grace* as this, could only spring from those *tender mercies of the wicked*, which God represents as *cruelty* itself." The reader cannot fail to have noticed, in the above extract, an allusion to a peculiar appurtenance to the cross, not generally present in our ideas of that instrument. In his general description of the cross, the learned commentator thus describes it:—"There was, besides, a piece on the centre of the transverse beam, to which the accusation or statement of the crime of the culprit was attached, and a *piece of wood which projected from the middle*, on which the person *sat*, as on a sort of *saddle*, and by which the whole body was supported. *Tertullian* mentions this particularly: '*Nobis*,' says he, '*tota crux imputatur, cum antenna scilicet sua, et cum illo SEDILIS excessu.*' *Advers. Nationes*, lib. ii. *Justin Martyr*, in his *Dialogues* with Trypho, the Jew, gives precisely the same description of the cross; and it is worthy of observation, that both he and *Tertullian* flourished before the punishment of the cross had been abolished." Although there appears no reason to question the legitimacy of these authorities on this point, it does nevertheless appear strange, that this peculiarity of construction is not observable in ancient pictures or representations of the cross: taste merely may have dictated

its omission by modern artists, who perhaps instead thereof have frequently given a sort of pedal projection, or foot-board, observable in their works. However this be, it is certain that the death of the victim was very seldom immediate, as, in fastening him to the cross, the vital parts might escape laceration, and sometimes the crucified individuals lived a good while in that condition: St. Andrew is believed to have continued alive three days: and Eusebius speaks of certain martyrs in Egypt who were kept upon the cross till they were starved to death. We learn, moreover, from the narratives of the Evangelists, that conversations could be carried on between persons who were in a state of crucifixion, or between them and the by-standers; and Justin the historian relates, that Bomilcar, a Carthaginian leader, having been crucified on an accusation of high treason, he bore the cruelty of his countrymen with distinguished fortitude, harangued them from the cross as from a tribunal, and reproached them with their ingratitude before he expired. There are numerous instances upon record of crucified persons having perished rather through hunger than the severity of the punishment. Josephus the historian relates, that on leaving a particular town in Judea, he saw a great many of

the enemy crucified; but it grieved him much to recognise among them three of the number, with whom he had been in habits of intimacy. He hastened to inform Titus of the fact, who immediately ordered them to be taken down, and their wounds dressed: two nevertheless died, but the third survived.—*De excidis Judeorum*, lib. v. cap. 12.

Different reasons have been assigned by authors for the ultimate disuse of so cruel a mode of execution. "The piety, rather than the humanity, of Constantine," says Gibbon, "soon abolished in his dominions the punishment which the Saviour of mankind had condescended to suffer: but the emperor had already learned to despise the prejudices of his education, and of his people, before he could erect in the midst of Rome his own statue, bearing a cross in its right hand, with an inscription which referred the victory of his arms, and the deliverance of Rome, to the virtue of that salutary sign, the true symbol of force and courage."

**CHAPTER II.**  
**JESUS BEARING HIS CROSS.**

**c**

### SONNET.

---

O was it not enough, ye cruel Jews!  
That your Messiah, when he came on earth,  
Had degradation stamped upon his birth,  
But that his sacred person ye abuse?  
Yea, must his very enemies be shocked  
To see him thus despised, rejected, blamed—  
To see him with sham royalty defamed—  
Scorned, spit upon, and buffeted, and mocked?  
Say, was it not enough to insult him so,  
But malice such as yours would farther go?  
Ah, must he, when to execution led,  
The engine of his murder too sustain!  
O, cruel hate, that smote his holy head,  
And with stern insult spurned the Man of Sorrow's pain.

## Jesus bearing his Cross.

---

"And they took Jesus, and led him away; and he, bearing his cross, went forth."—*John* xix. 16, 17.

---



ΚΑΚΟΣ των κακουργων εκφέρει τον αυτου σταυρον :—"Every malefactor," says *Plutarch*, "when he is brought forth to execution, carries his own cross:" so Jesus, when he was condemned to die as a malefactor, was also compelled to suffer this indignity. The two Evangelists, however, who have recorded this fact, differ a little in the manner of its narration: *St. John* describes it, as in the words quoted at the head of this chapter; but *St. Matthew* says, "As they came out, they found a man of Cyrene, Simon by name: him

now compelled to bear his cross? With respect to this important discrepancy of statement, numerous persons generally suppose, either that this Convention took up the cross when Christ, being surrounded with the scourging and other cruel usage which he had reserved, was unable to bear it any longer—or, which is more probable, that when the Saviour was incapable of bearing it alone, they obliged Simon, not to bear it entirely, but to assist Christ by bearing a part of it.

“Christ,” said an old Gauloise woman, “being thus delivered up to the horrible will of those who desired to put him to death, and the cruellest death that France could invent, they threw a halberd upon his back, and all a long heavy cross upon his tender shoulders, and being carried along the street by the Roman soldiers, they cast him away to Mount Calvary. Their fear and jealousy prompted them to take his cross with him—First, that he might not be reproached, beside their hands, because, that it was he should beside their hands, the Temple should no serve his turn. For, as riches had made it his dearest friend, those that were accustomed to say that Jesus had not the merit of being sacrificed. Thirdly, because the





they compelled to bear his cross." With respect to this apparent discrepancy of statement, commentators generally suppose, either that this Cyrenian took up the cross when Christ, being exhausted with the scourging and other cruel usage which he had received, was unable to bear it any longer,—or, which is more probable, that when the Saviour was incapable of bearing it alone, they obliged Simon, not to bear it entirely, but to assist Christ by bearing a part of it.

"Christ," saith an old Catholic writer, "being thus delivered up to the damnable will of those who desired to put him to death, and the cruellest death that Tyrannie could invent, they threw a halter about his necke, and laid a most heavy cross upon his tender shoulders, and being garded along the street by the Roman cohorts, they carry him away to Mount Calvery. Their Fear and Jealousy prompting them to take this course with him :—First, that he might not, as heretofore, escape their hands. Secondly, that, in case he should escape their hands, the Temple should not serve his turne. For, as *Gellius* doth affirm in his *Noctibus Atticis*, those that were condemned to carry their Crosse, had not the benefit of taking sanctuarie. Thirdly, because the





death of the crosse was so infamous a death, that none but theeues and traytors to the Commonwealth could be condemned to this shameful kind of death; and this (as *S. Chrysostome* hath noted it) was confirmed by the authority of Rome. Fourthly, because they would even then presently put him to begin his suffering. For, it was a common ceremonie amongst them, that they who were condemned to death, should have a napkin fastened before their eyes, lest by seeing the executioner, and the instruments of death prepared for them, they might chance to fall into a swoond, or faint in the way. But they would that Christ, to grieve him the more, should have his punishment set before his eyes. Fifthly, The divine providence (saith Saint *Augustine*) had so ordered it; for it was very fit and convenient, that the crosse which Kings use to weare on the tops of their crownes and sceptres; and Knights of diverse noble orders on their breasts; that the Prince of heaven should first bear the same upon his shoulders, converting thereby the greatest infamy into the greatest glory that ever was in this world: so that that which on the one side was a sad and heavie spectacle, on the other is a great and glorious mysterie."

The annexed engraving is from an ancient painting in Magdalen College, Oxford: it is in conformity with the representations of the Saviour bearing the cross, as most commonly delineated by artists.

Although it is quite certain, from the testimony of ancient authorities, that it was a constant practice among the Romans to oblige criminals to bear the cross to the place of execution, yet the manner, and even the possibility, of this act have been controverted; it has been thought, therefore, that painters, in their delineations of this transaction, have been guilty of solecism. *Lipsius*, an old writer, in his treatise "*De Supplicio Crucis*," is generally considered to have set the matter in a true light, when he tells us that Jesus only carried the transverse beam, because the long beam, or the body of the cross, was either fixed in the ground before, or made ready to be set up as soon as the prisoner came; and from hence he observes that painters are very much mistaken in representing our Saviour carrying the whole cross. This correctional opinion—for it is but an opinion—however well intended, appears to be rather a begging of the question, than a solution of the difficulty. Painters, it is true, have sometimes represented such a cross, as, supposing it to be

composed of materials of the ordinary weight, it would indeed be impossible for any individual to carry: if, however, instead of associating in our minds these pictorial recollections, and perhaps also the idea of those ponderous gibbets which in our own country are erected for the exposure of delinquents for scores of years, we confine our thoughts to such an instrument only as may be conceived necessary for the execution of a culprit merely, much of the difficulty will vanish; one of the cross-posts, at the intersection of our inland roads, is probably a much better exemplar of the ancient cross than those erections of wood above alluded to. Who has not seen a labourer carry a piece of timber, abundantly large enough, and much heavier than, in most descriptions of material, would be sufficient to compose a cross of reasonable dimensions? And surely we need not admit that the tender mercies of the executioner would precede a crucifixion by any nice calculations about the strength of his victim, unless indeed it were, as seems to have been the case, to tax it to the uttermost. Besides, carrying the cross to the place of execution appears not only to have been considered ignominious, but likewise an aggravation of the punishment of the victim; whereas to

such victims, being generally slaves, and therefore usually strong men, the bearing of the transverse beam merely would be a task of little difficulty, or next to none at all.



**CHAPTER III.**  
**THE CROSS OF CHRIST.**

**D**

### SONNET.

---

O was there ever, since the world began,  
An altar like that Cross which Calvary bore;  
On which—O sight unparalleled before!  
The Lord of Glory died for guilty man?  
That Cross, on which, 'twixt heaven and earth suspended,  
The Prince of Life—the Son of God, expired!  
O wonder not that saints, with fervour fired,  
Have with their adorations sometimes blended  
Thoughts of the altar, haply too sublime,  
With that great sacrifice that bled thereon:  
And in all Christendom, say, lives there one,  
Whom eighteen hundred years of ripening time  
Hath so far mellowed from earth's faults, that he  
Without one awful thrill the Cross itself could see!

.

THE  
Cross of Christ.

---

"That holy Crosse, whence thy salvation came,  
On which thy Saviour and thy sin did die,"

WOTTON.

---



ESUS Christ not only bore his cross to the place of execution, but was actually crucified, and died upon it; and this is so important an article in the affair of man's redemption, that the instrument of the Saviour's vicarious sacrifice is often used correlatively with the meritorious or procuring cause of our salvation—the phrase "Cross of Christ," meaning the doctrines of Christ, or the whole of true religion.

That the death of Christ was not only ignominious, but most painful, is a sentiment in accordance with the whole tenor of the Scripture accounts

of his sufferings : it should never, however, be forgotten, that the meritoriousness of that sacrifice, which has rendered God propitious to, and accessible by man, resided not merely in the quantity of the suffering, but in the quality of the sufferer. With respect to the pains attendant upon our Lord's crucifixion, Herles, in his *Contemplation of Christ's Passion*, has the following striking passage:—"They stretched him out, like another Isaac, upon his own burden, the Cross; that so they might take measure of the holes. And though the print of his blood upon it gave them the true length of his body; yet, how strictly do they take it longer than the truth; thereby at once to crucify and rack him. Then being nailed, like as Moses lifted up the serpent, so was the Son of Man lifted up. And when the Cross, with the Lord fastened on it, fell into its socket, or basis, it jerked the whole, and every part of his sacred body, and the whole weight hanging upon his nailed hands, the wounds by degrees grew wider and wider; till at last he expired in the midst of those tortures."

Of the manner in which our Saviour was nailed to the Cross—namely, whether before the timber was elevated, or afterwards, the sacred writers have given us no information; hence commentators and

painters have been left to the indulgence of their own imaginations as to this point, and they have varied in their representations of the transaction accordingly. Of the latter, some have depicted the nailing of our Lord's body to the tree, as laid at its length on the ground; others have exhibited the arrangement of ropes, ladders, &c., by means of which the elevation of the Cross is effected; but the most popular, and, if the term could be allowed, the most pleasing picture is that of Le Brun, from which the Frontispiece to this Work is taken, and which is the original from which several very fine engravings have been made.

On the subject above adverted to, an old Spanish sermon contains the following characteristic passages:—"Of the manner of their crucifying our Saviour Christ, there is this and that doubt made, and one more probable than another. The common received opinion of the saints is, That the Cross being fixed in Mount Calvary, they hailed him up first with cords, and afterwards nayled him thereunto. And so seemeth it good to that sacred Doctour Saint *Gregorie*; Saint *Bernard*, Saint *Cyprian*, and the revelation of St. *Bridget* confirms the same. But Saint *Ierome*, *Anselme*, *Antoninus*, and *Laurentius Iustinianus* say, That the Cross being laid all

along on the ground, they first nayled him unto it, and afterwards reared it up. And this part is much favoured for two reasons:—The one, because it was a more fitting and facile way to be done. The other, because in the Holy Land there is an especial place to be seene, where they nailed our Saviour Christ, which is a little wayes off from the place where the Crosse was set up. But take which opinion you will, the plain truth is, that it was one of the cruellest torments which our Saviour Christ suffered; for they, having first nayled his right hand, they did so stretch and straine the sinews, that they were forced with cords to draw out his left hand at full length, to make it meet with that hole which was bored in the Cross for that purpose. And because they might stretch it out so far, that the naile that fastened the right hand, might break the flesh, and tear the sinews, they were fain likewise to bind his right arm with cords to the Crosse. And with this so violent force, and extreme reaching of his armes, the bones of our Saviour Christ's bodie were so dislocated and disjointed, that you might plainly tell them; that prophesie of that kingly prophet *David* being then verified,—*Dinumeraverunt omnia ossa mea, They numbered all my bones, &c.*"

“Is Christ dead?” enquires the devout Flavel; “and did he die the violent, painful, shameful, cursed, slow, and succourless death of the cross? *Then surely there is forgiveness with God, and plenteous redemption for the greatest of sinners, who by faith apply the blood of the cross to their poor guilty souls.* So speaks the Apostle, Col. i. 14, ‘In whom we have redemption through His blood, even the forgiveness of sins.’ And 1 John i. 7, ‘The blood of Christ cleanseth us from all sin.’” He then proceeds to shew, “That there is sufficient efficacy in the blood of the Cross, to expiate, and wash away, the greatest sins. This is manifest, for it is *precious blood*, as it is called, 1 Pet. i. 18, ‘Ye were not redeemed with corruptible things, as silver and gold; but with the precious blood of the Son of God.’ This preciousness of the blood of Christ riseth from the union it hath with that person, who is over all God blessed for ever. And on that account is styled the blood of God, Acts xx. 28: and so it becomes royal, princely blood: yea such, for the dignity and efficacy of it, as never was created, or shall ever run in any other veins but his. The blood of all the creatures in the world, even a sea of human blood, bears no more proportion to the precious and excellent blood of Christ, than a dish of common water, to a river of

liquid gold. On the account of its invaluable preciousness, it becomes satisfying and reconciling blood to God. So the apostle speaks, Col. i. 20, 'And (having made peace through the blood of his cross) by him to reconcile all things to himself; by him, I say, whether they be things in earth, or things in heaven.' The same blood which is *redemption* to them that dwell on earth, is *confirmation* to them that dwell in heaven. Before the efficacy of this blood, guilt vanishes, and shrinks away as the shadow before the glorious sun. Every drop of it hath a voice, and speaks to the soul that sits trembling under its guilt better things than the blood of Abel, Heb. x. 24. It sprinkles us from all evil, *i. e.* an unquiet and accusing conscience, Heb. x. 22. For having enough in it to satisfy God, it must needs have enough to satisfy conscience."



**CHAPTER IV.**  
**THE SUPERScription OF**  
**THE CROSS.**

### SONNET.

---

How little thought time-serving Pilate, when  
Upon the cross of Christ, in guilty haste,  
He that trilingual accusation placed,  
That thus man's Saviour he should preach to men  
Who else might ne'er have known the glorious news!  
"Jesus of Nazareth, King of the Jews"—  
In Hebrew, Greek, and Latin might be read:  
To Salem thus, the cross of Christ he preached—  
The cross of Christ, thus Athens, Corinth reached—  
The cross of Christ, through Cæsar's empire spread:  
So, oft—'t is God's prerogative sublime—  
He makes the wrath of man to work his ends,  
Despite whate'er sin's minister intends,  
E'en when by martyring saints he consummates his crime.

THE  
Superscription of the Cross.

---

"And Pilate wrote a title, and put it on the cross. And the writing was, **JESUS OF NAZARETH, THE KING OF THE JEWS.** And it was written in Hebrew, and Greek, and Latin."—*John* xix. 19, 20.

---



It was a common custom in most countries, where the crucifixion of malefactors was practised, to affix a label on the upper limb of the cross, signifying the crime for which the victim suffered; a custom still prevalent in China, where this excruciating mode of capital punishment is said still to exist. The celebrated Dr. Adam Clarke, in his commentary on *Matt.* xxvii. 37, exhibits a supposititious fac-simile of the inscription on the Cross of our Saviour; and, in his note on *John* xix. 19, he gives another representation, not

very dissimilar from the former, but much more curious and venerable from its great antiquity, having been delineated in the fourth century, and probably nearly resembling the autographs used in the earliest ages of Christianity. The following is the inscription.

In Hebrew, עבראית.

ישוע נצריא מלכא  
יהודיא

In Greek, Ελληνιστι.

ΙΗΣΟΥΣ Ο ΝΑΖΩΡΕΟΣ·  
Ο ΒΑΣΙΛΕΥΣ ΤΩΝ  
ΙΟΥΔΑΙΩΝ·

In Latin, Ρωμαιστι.

ΙΕΗΣΥΣ ΝΑΖΑΡΕΝΟΣ·  
ΡΕΧ ΙΟΥΔΑΕΟΥΝ·

“The Greek and Latin character, which is inserted here,” says the learned Doctor, “is an exact fac-simile of that in the *Codex Bezae*, cut and cast at the expense of the University of Cambridge, for

Dr. Kipling's edition of that most venerable MS., which contains the Greek text of the four Evangelists and Acts, and the Latin text of the same, as it existed before the time of St. Jerome. Having examined the MS. myself, I can say that these types are a very faithful representation of the *original*."

This inscription furnishes the text prefixed to the xxviii<sup>th</sup> Sermon, in the collection entitled "The Fountain of Life," by the Rev. John Flavel. Among other things, this pious divine observes, "that it was an *extraordinary* title, varying from all examples of that kind, and directly crossing the main design and end of their own custom. For, as I hinted before, the end of it was to clear the equity of their proceedings, and shew the people how justly they suffered those punishments inflicted on them for such crimes. But lo, here is a title expressing no crime at all, and so vindicating Christ's innocency. This some of them perceived, and moved Pilate to change it; not, 'This *is*, but, This is he that said, *I am the King of the Jews*.' In that, as they conceived, lay his crime. O how strange and wonderful a thing was this! But what shall we say! it was a day of wonders and extraordinary things. As there was never such a person crucified before, so there

was never such a title affixed to the cross before." After observing that this was not only an *extraordinary*, but likewise a *public*—an *honourable*—a *vindicating*—a *predicting*—and *presaging* title,—he adds, "lastly, it was an immutable title. The Jews endeavoured, but could not persuade Pilate to alter it. To all their importunities he returns this resolute answer, 'What I have written, I have written;' as if he should say, Urge me no more, I have written his title, I cannot, I will not, alter a letter, a point thereof. 'Surely,' says Calvin, 'the constancy of Pilate at this time can be attributed to nothing but divine special providence.' Most wonderful! that he, who was before as inconstant as a reed shaken by the wind, is now as fixed as a pillar of brass. And yet more wonderful, that he should write down that very particular in the title of Christ, *This is the King of the Jews*, which was the very thing that so scared him but a little before, and was the very consideration that moved him to give sentence. What was now become of the fear of Cæsar? that Pilate dares to be Christ's herald, and thus publicly to proclaim him *The King of the Jews*."

Upon what sort of material Pilate wrote the superscription, destined ultimately to be read by

all nations in their own tongue, we are not told: the relic-mongering mania of the dark ages has, however, invested this, as well as every other object connected with our Lord's sufferings, with the attribute of incorruptibility; hence we are not only told that this inscription was dug up by the Empress Helena, along with the "true cross," on Mount Calvary, but likewise that again, in 1492, it was found concealed in the wall of a church which was undergoing repair in Rome, and in which it had been hidden during preceding troubles. Upon this discovery, Pope Alexander VI. issued a bull, promising a yearly pardon of their sins to all such devout Christians as should annually, on the last Sunday in January, visit the church where the inscription had been found.

In most of the paintings and engravings of the crucifixion which we meet with, the label on the cross is merely written I. N. R. I.; these, it will be perceived, are the first letters of the four words of the Latin superscription, *Jesus Nazarenus Rex Judæorum*, i. e. Jesus of Nazareth, King of the Jews, and are adopted by the artists for brevity's sake alone. The initials J. H. C., sometimes appended to crucifixes, are said to imply *Jesus Humanitatis*

*Consolator*, Jesus the Consoler of mankind; and I. H. S., *Jesus Hominum Salvator*, or Jesus the Saviour of men. The first initials, however, are on the most ancient crosses.



**CHAPTER V.**  
**THE CHRISTIAN'S CROSS.**

**F**

### SONNET.

---

E'EN Jesus, as I hear thy sacred voice,  
So, Lord and Master! help me to obey.  
Thou hast thyself marked out the suffering way,  
Be mine entire submission to thy choice,  
Who bore the Cross—despised the shame for me.  
O help me so to bear each cross of shame!  
The cross, thy glory ceaseless to proclaim—  
The cross, to do or suffer aught for thee—  
The cross, to wash thy poor disciples' feet—  
For Thee, to be accounted mean and vile—  
To bear the Christless world's contemptuous smile—  
The cross, to take, content, earth's lowest seat—  
Yea, to sustain, and bless with closing breath,  
If called to that, the cross that seals the martyr's death!

# The Christian's Cross.

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"Take up thy Cross, and follow me."

JESUS CHRIST.

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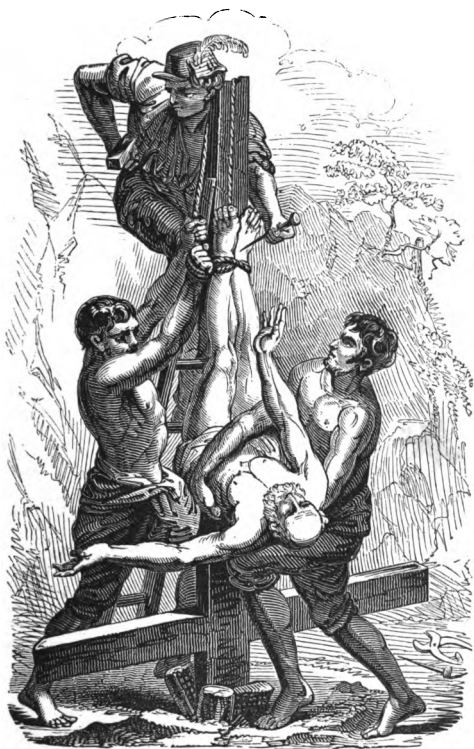
*MNIS Christianus est crucianus.*—

"Every Christian," saith the devout Flavel, "is a cross-bearer;" and with some of the earlier followers of Christ this was the case in a literal and emphatic sense, the spirit of persecution having consigned them to death even on the accursed tree itself. The apostle St. Peter, we are told, thus suffered; but considering himself, as tradition states, unworthy to be put to death in the manner of his Divine master, he requested to be crucified with his head downward. Some writers

represent the instrument of his martyrdom to have been a St. Andrew's cross, in the form of the letter X; and others, an inverted representation of that on which Christ died; the latter idea has been caught and embodied by Guido, in a most exquisite and finely composed picture, from which the annexed engraving is taken.

But notwithstanding that few of the immediate disciples of Christ were called upon thus literally to take up the cross so as to die upon it; and although equally few, in our happier times, are compelled to sustain the cross of martyrdom in any shape, it is still no less true that every Christian is a cross-bearer; this is generally, not to say universally, admitted to be a doctrine of the New Testament, as indeed it is exactly accordant with the experience of every true member of the church militant. Such being the case, no apology from a Christian writer to a Christian reader will be necessary, to introduce the following ample and characteristic extract from the above mentioned pious author:—

“ If Christ died the cursed death of the cross for us, *how cheerfully should we submit to, and bear, any cross for Jesus Christ!* He had his cross, and we have ours; but what feathers are ours compared with his! His cross was a heavy cross indeed, yet





how patiently and meekly did he support it! 'He endured his Cross,' we cannot endure or bear ours, though they be not to be named with his. Three things would marvellously strengthen us to bear the cross of Christ, and bring a good report upon it in the world.

*"First.* That we shall carry it but a little way. *Secondly.* That Christ bears the heaviest end of it. *Thirdly.* That innumerable blessings and mercies grow upon the cross of Christ.

*"First.* We shall bear it but a little way. It should be enough to me (saith a holy one) that Christ will have joy and sorrow halfers of the life of the saints. And that each of them should have a share of our days, as the night and day are kindly partners of time, and take it up betwixt them. But if sorrow be the greediest halfer of our days here, I know joy's days shall dawn, and do more than recompense all our sad hours.

"Let my Lord Jesus (since he will do so) weave my bit-and-span length of time with white and black; well and woe. Let the rose be neighbour with the thorn. 'When we are over the water, Christ shall cry, down crosses, and up heaven for evermore; down hell, and down death, and down sin, and down sorrow; and up glory, up life, up

joy for evermore. It is true, Christ and his crosses are not separable in this life; howbeit Christ and his cross part at heaven's door: for there is no house room for crosses in heaven. One tear, one sigh, one sad heart, one fear, one loss, one thought of trouble cannot find lodging there.' Sorrow and saints are not married together! or suppose it was so, heaven shall make a divorce. Life is but short, and therefore crosses cannot be long. Our sufferings are but for a while, 1 Peter v. 10. They are but the sufferings of the present time, Rom. viii. 18.

"*Secondly.* As we shall carry the cross of Christ but a little way, so Christ himself bears the heaviest end of it. And as one happily expresses it, he saith of their crosses, *half mine*. He divideth sufferings with them, and takes the largest share to himself. 'O how sweet a sight (saith one sweetly) is it to see a cross betwixt Christ and us! To hear our Redeemer say, at every sigh, at every blow, and every loss of a believer, *half mine!* For they are called the sufferings of Christ, and the reproach of Christ, Col. i. 24; Heb. xi. 26. As when two are partners or owners of a ship, half of the gain, and half of the loss, belongeth to either of the two. So Christ, in our sufferings, is half gainer and half loser with us: yea, the heaviest end of the black tree lieth on your



Lord. It falleth first upon him, and but rebounds from him upon you.' 'The reproaches of them that reproached thee, are fallen upon me.' Psalm lxxix. 9. Nay, to speak as the thing is, Christ doth not only bear half, or the better part, but the whole, of our cross and burden. Yea he bears all, and more than all; for he bears us and our burden too, or else we would quickly sink, and faint under it.

"*Thirdly.* As we have not far to carry it, and Christ carries the heaviest part, yea, all the burden for us; yea, us and our burden too; so, in the last place, it is reviving to think what an innumerable multitude of blessings and mercies are the fruit and offspring of a sanctified cross. Since that tree was so richly watered with the blood of Christ, what store of choice and rich fruits doth it bear to believers!"

"Our sufferings," saith an old author, quoted by Flavel, "are washed in the blood of Christ, as well as our souls. For Christ's merits bought a blessing to the crosses of the sons of God. Our troubles owe us a free passage through him. Devils, and men, and crosses, are our debtors; and death, and all storms, are our debtors, to blow our poor tossed bark over the water freight-free; and to set the travellers in their own known ground. Therefore we shall die, and yet live. I know no man hath a velvet

cross, but the cross is made of what God will have it; but verily, howbeit, it be no warrantable market to buy a cross, yet I dare not say, O that I had liberty to sell Christ's cross! lest therewith also I should sell joy, comfort, sense of love, patience, and the kind visits of a bridegroom. I have but small experience of sufferings for Christ, but let my Judge and witness in heaven lay my soul in the balance of justice; if I find not a young heaven, and a little paradise of glorious comforts, and soul-delighting love-kisses of Christ in suffering for him and his truth. My prison is my palace, my sorrow is big with joy; my losses are rich losses, my pain easy pain, my heavy days are holy days and happy days. I may tell a new tale of Christ to my friends. O what owe I to the file, and to the hammer, and to the furnace of my Lord Jesus! who hath now let me see how good the wheat of Christ is, that goes through his mill, and his oven, to be made bread for his own table. Grace tried is better than grace, and more than grace. It is glory in its infancy. Who knows the truth of grace without a trial? O how little getteth Christ of us, but what he winneth (to speak so) with much toil and pains! And how soon would faith freeze without a cross! Bear your cross, therefore, with joy."

**CHAPTER VI.**  
**GLORYING IN THE CROSS.**

**G**

### SONNET.

---

O WHEN by faith I view that bleeding Lamb,  
Whose sacrifice hath sanctified the cross,  
All other good and gains I count but loss,  
So may I but be Christ's,—yea whose *I am*,  
Unless my faith, my feelings, and my prayers  
Are reprobate and feigned—which God forbid!  
Yea let my heavenly life with Christ be hid,—  
My name be written with salvation's heirs,  
In that eternal volume, which now bears  
Those names of saints Jehovah looks upon :  
The Cross! the Cross! shall then be all my boast;  
In that high mystery absorbed,—and lost  
To grosser cares,—be my desire alone,  
To rise by Jesu's Cross towards God's eternal throne.

## Glorying in the Cross.

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“God forbid that I should glory, save in the cross of our Lord Jesus Christ; by whom the world is crucified unto me, and I unto the world.”—*Gal. vi. 14.*

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It is not only the bounden duty of a Christian to take up those crosses which religion has appointed, or which providence may place in his path through life, but likewise therewith to acquit himself like a man, not merely assuming, but also glorying in the cross, for the sake, in the strength, and according to the glorious example of him, who, having borne the cross of Calvary, and despised the shame thereof, is now for ever sat down at the right hand of God.

Maclaurin's famous sermon on the text at the head

of this chapter ought to be in every one's hands: an extract or two cannot but be acceptable, as connected with this most important doctrine of divine revelation.

“The cross of Christ may signify here, not only his death, but the whole of his humiliation, or all the sufferings of his life and death; of which sufferings, the cross was the consummation. The apostle, both here and elsewhere, mentions the cross, to remind us of the manner of his death, and to strengthen in our minds those impressions which the condescension of that death had made, or ought to have made, in them. That the author of liberty should suffer the death of a slave; the fountain of honour, the height of disgrace; that the punishments which were wont to be inflicted upon the meanest persons for the highest offences, should be inflicted on the greatest person that could suffer; this is the object that the apostle gloried in.”

“There are not two things more opposite than glory and shame; here the apostle joins them together. The cross in itself is an object full of shame; in this case, it appeareth to the apostle full of glory. It had been less remarkable had he only said he gloried in his Redeemer's exaltation after he left the world, or in the glory he had with the

Father before he came into it, yea before the world was: but the object of the apostle's glorying is the Redeemer, not only considered in the highest state of honour and dignity, but even viewed in the lowest circumstances of disgrace and ignominy; not only as a powerful and exalted, but as a condemned and crucified Saviour.

“*Glorying* signifies the highest degree of esteem: the cross of Christ was an object of which the apostle had the most exalted sentiments, and the most profound veneration; this veneration he took pleasure to avow before the world, and was ready to publish on all occasions. This object so occupied his heart, and engrossed his affections, that it left no room for any thing else — he gloried in nothing else. And as he telleth us in other places, he counted every thing else but loss and dung, and would know nothing else, and was determined about it.”

“By the infinite dignity of Christ's person, his cross gives more honour and glory to the law and justice of God, than all the other sufferings that ever were or will be endured in the world. When the apostle is speaking to the Romans of the gospel, he does not tell them only of God's mercy, but also of his justice revealed by it, Rom. i. 18. God's

wrath against the unrighteousness of men is chiefly revealed by the righteousness and sufferings of Christ. The Lord was pleased for his righteousness' sake, Isa. xlii. 21. Both by requiring and appointing that righteousness, he magnified the law and made it honourable. And though that righteousness consists in obedience and sufferings which continue for a time, yet since the remembrance of them will continue for ever, the cross of Christ may be said to give eternal majesty and honour to that law, which is satisfied; that awful law, by which the universe (which is God's kingdom) is governed, to which the principalities and powers of heaven are subject; that law, which, in condemning sin, banished the devil and his angels from heaven, our first parents from paradise, and peace from the earth. Considering, therefore, that God is the judge and lawgiver of the world, it is plain, that his glory shines with unspeakable lustre in the cross of Christ, as the punishment of sin. But this is the very thing that hinders the lovers of sin from acknowledging the glory of the cross; because it shews so much of God's hatred of what they love. It would be useful for removing such prejudices, to consider, that though Christ's sacrifice shews the punishment of sin, yet, if we embrace



that sacrifice, it only *shews* it to us. It takes it off our hands—it leaves us no more to do with it. And surely the beholding our danger, when we behold it as prevented, serves rather to increase, than lessen our joy. By seeing the greatness of our danger, we see the greatness of our deliverance. The cross of Christ displays the glory of infinite justice, but not of justice only.

“Here shines chiefly the glory of infinite mercy. There is nothing in the world more lovely or glorious than love and goodness itself; and this is the greatest instance of it that can be conceived. God’s goodness appears in all his works;—this is a principal part of the glory of the creation. We are taught to consider this lower world as a convenient habitation, built for man to dwell in; but, to allude to the apostle’s expression, Heb. iii. 3, this gift we are speaking of should be accounted more worthy of honour than the world, inasmuch as he who hath built the house hath more honour than the house.

“When God gave us his Son, he gave us an infinitely greater gift than this world. The Creator is infinitely more glorious than the creature; and the Son of God is the Creator of all things. God can make innumerable worlds by the word of his mouth; he has but one only Son; and he spared not his

only Son, but gave him up to the death of the cross for us all.

“God’s love to his people is from everlasting to everlasting; but from everlasting to everlasting there is no manifestation of it known or conceivable by us that can be compared with this. The light of the sun is always the same, but it shines brightest to us at noon; the cross of Christ was the noontide of everlasting love, the meridian splendour of eternal mercy. There were many bright manifestations of the same love before, but they were like the light of the morning, that shines more and more unto the perfect day; and that perfect day was when Christ was on the cross, when darkness covered all the land.

“Comparisons can give but a very imperfect view of this love, which passeth knowledge. Though we should suppose all the men that ever were, or will be, on the earth, and all the love of the angels in heaven united in one heart, it would be but a cold heart to that which was pierced by the soldier’s spear. The Jews saw but blood and water, but faith can discern a bright ocean of eternal love flowing out of these wounds. We may have some impression of the glory of it, by considering its effects. We should consider all the spiritual and eternal blessings received

by God's people for four thousand years before Christ was crucified, or that have been received since, or that will be received till the consummation of all things; all the deliverances from eternal misery; all the oceans of joy in heaven; the rivers of water of life, to be enjoyed to all eternity, by multitudes as the sands of the sea-shore. We should consider all these blessings as flowing from that love that was displayed in the Cross of Christ."



**CHAPTER VII.**  
**THE SIGN OF THE CROSS.**

### SONNET.

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Alas, what avails it that the finger sign  
The forehead with a cross! to rise no higher  
Than to the water, chrism, or scoring fire,  
Which shaped the symbol? Easy we divine,  
That worldly men much rather would impart  
The crucial print, than crucify the heart:  
Much rather would the cold professor take  
This badge of a right faith, than bear the brand  
Of shame, for Christ's sake, from a wicked hand,  
And all the sins and lusts of life forsake:  
Yea, all too many bear this outward mark,  
Whose inward thoughts, or conduct, sore defame  
The high profession of their Christian name,  
By false or wicked vows, or words or actions dark.

THE  
**Sign of the Cross.**

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**"Ad omnem progressum atq. promotum, ad omnem aditum, et exitum, ad vestitum, ad calceatum, ad lavacra, ad mensas, ad lumina, ad cubilia, ad sedilia, quacunque nos conversatio exercet, frontem crucis signaculo terimus."**

**TERTULLIAN.**

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**W**HEN we call to mind the striking prominence which the Holy Scriptures have given to the cross of Christ in the system of man's redemption; when we consider that the Divine Redeemer hath sanctified and made it honourable by dying upon it; that the chief of the apostles has made it the theme of his highest glorying; and that every Christian is bound to imitate the Saviour in taking up, and the apostle

in extolling, the cross;—when we recollect these facts, and take into the account the ordinary passions and feelings of humanity, ever prone to turn from spiritual to material contemplation, we can scarcely wonder, that, at a very early period of the history of the church, that instrument, which in the first instance had been so highly honoured, and afterwards named metaphorically, as significant of the sublimest mysteries, should, in process of time, become a subject of sensible or visible representation. That this was the case, we have the undoubted testimony of early and credible witnesses, Christian and heathen. Images and crosses, in the general acceptance of those terms, or crucifixes, as they are more commonly called, are however by no means intended inclusively by the above remark; these grosser representations were of later introduction: it is principally to the *sign of the cross*, wherever or however inscribed, that the present allusion is made. Whether, or how far, the cross, or its symbol, may have been typified in the Old Testament, have been points originating some differences of opinion among the learned. It is worthy, however, of remark, that in the New Testament, it is no where pictorially mentioned or commended. The evangelists, who witnessed the transfiguration of Christ before his crucifixion, saw no



cross: Stephen, the proto-martyr, at the time of his death, being full of the Holy Ghost, and looking up stedfastly into heaven, while he beheld the glory of God, and Jesus standing at the right hand of God, saw no cross: Paul, the great apostle, who was caught up into the third heaven, where he beheld unutterable things,—yea who was filled with “abundance of revelations,”—says nothing about seeing the cross: and St. John, the divine, more highly favoured than all the rest, and whose apocalyptic vision seems to comprise glimpses of every species of the glory pertaining to the church militant as well as triumphant, never mentions the cross. It will not appear surprising, that interested ingenuity should have availed itself, for evidence on this subject, of that remarkable assertion of the apostle of the Gentiles—“Henceforth let no man trouble me, for *I bear in my body the marks of the Lord Jesus.*”

The most ancient archetype, it has been thought, which the world ever exhibited, was the remarkable attitude of Moses on the hill of Rephidim; for, says Wheatley, “the Israelites could overcome the Amalekites no longer than Moses, by *stretching out his arms, continued in the form of a cross.*” Exod. xvii. 11—13. The lifting up of the serpent in the wilderness, was, on the testimony of Christ himself, a

typical representation of the crucifixion of the Son of Man ; but whether the pole, upon which it was elevated, bore any resemblance to the form of a cross, we have no better authority than the imaginations of painters, to assist us in determining. A more unequivocal precedent of divine authority for the use of the sign of the cross, has been thought to be discernible in the passage of Ezekiel, ix. 4, where one of the persons in the prophet's vision is commanded to go through the midst of Jerusalem, and to set a mark upon the foreheads of those who should be saved amidst the general destruction in that city. Grotius inclines to the ancient opinion, that, by the *mark* in the text, a cross was to be understood : and we may expect Catholic writers to incline to the same opinion . speaking of the mourning of the saints on account of the evils which are in the world, one of the above-named communion, after quoting from the prophecy of Ezekiel, the words *signa tau in frontibus virorum lugentium*, adds " see, how good it is to mourn for evils, since it makes men worthy of receiving the stigmata of the cross." The origin of this notion, however, and how little ground there remains for its support, will be seen by the following remarks on the passage from Dr. Clark's Commentary : — " The original words, *והתית תו* *ve-hithte vita tau*, have been translated by

the Vulgate, *et signa thau*, ‘and mark thou *tau* on the foreheads, &c.’ St. Jerome, and many others, have thought that the letter *tau* was that which was ordered to be placed on the foreheads of those mourners; and Jerome says that this Hebrew letter ט, *tau*, was formerly written like a cross. So, then, the people were to be *signed with the sign of the cross*. It is certain that on the ancient Samaritan coins, which are yet extant, the letter ט, *tau*, is in this form  $\perp$ , which is what we term St. Andrew’s (St. Peter’s?) cross. The sense derived from this by many commentators is, that God having ordered those penitents to be marked with this figure, which is the sign of the cross, intimated that there is no redemption nor saving of life, but by the cross of Christ; and that this will avail none but the real penitent. All this is true in itself, but it is not true in respect to this place. The Hebrew words signify, literally, *thou shalt make a mark, or sign a sign*; but they give no intimation what the *mark* or *sign* was.”

Ruffinus, in his remarks concerning this symbol, says that the ancient Ægyptians are known to have possessed it among them as one of their elementary characters. That such a figure was in use with this singular people, is evident from their hieroglyphics, which represent the god Serapis with a *tau*, or cross,

on his breast. Socrates, the Church-historian, informs us, that when the temple of Serapis was rased from its foundations, "there were found symbols inscribed on stones, called hieroglyphics; of these some were in the form of a cross; and such of the Gentile converts to Christianity as pretended to understand the hieroglyphics, interpreting this sign as suited their own views, taught that it signified *life to come*."

The most ancient authority for the use of the sign of the cross, in the sense here intended, is Tertulian, a celebrated father and defender of the primitive Christian church, who flourished under the reigns of the emperors Severus and Caracalla, in the second century. His testimony, given in his own words, at the head of the present chapter, is clear for the practice in his time. "Whenever we move," says he, "when we enter and go out; in dressing, in washing; at table, when we retire to rest, during conversation — we impress on our foreheads the sign of the cross. Should you ask," adds he, "for the Scripture authority for this and such like practices, I answer there is none; but there is tradition that authorizes it, custom that confirms it, submission that observes it." So that it appears, even at that period, though confessedly unscriptural, to have been a custom of some standing. The next

witness is Lactantius, who, in the fourth century, writes, "As Christ, whilst he lived amongst men, put the devils to flight by his word, and restored those to their senses whom these evil spirits had possessed; so now, his followers, in the name of their master, and by the sign of his passion, exercise the same dominion over them. The proof is easy: when the idolators sacrifice to their gods, they cannot proceed, if, a Christian being present, he sign his forehead with the cross; nor can the diviner give his responses. This has often been the cause of the persecutions we have undergone. And, in like manner, when some masters were on the point of sacrificing in the presence of their Christian servants, the latter, by making the sign of the cross on the forehead, so frightened away the gods, that nothing could be collected from the bowels of the victims." St. Athanasius holds the same sentiments. "In the midst of the incantations of the devils," says he, "only let the sign of the cross, which the Gentiles ridicule, be used; let Christ be merely named; the devils will be instantly put to flight; the oracles be silent; and all the arts of magic be reduced to nothing." The Gentiles might have other associations of feeling in connexion with the cross, as exciting their ridicule, besides their hatred of the God

of the Christians. Cicero somewhere says, "*Nefas est vincire cives Romanos, scelus, verberare, prope parricidium necare: Quid dicam in cruce agere?*" "It is a heinous act to bind a citizen of Rome; a villany to scourge him; and, in a manner, parricide to kill him: what shall it be then to put him on the cross?" Pliny observes, that the Romans set up certain crosses, upon which they hanged those dogs which did not bark when the Gauls attempted to surprise the capitol. And "Scaliger," says an old author, "reporteth, that upon a time there was a strange kind of headach in Rome, which spread itself over all the citie, and was so extreame painful unto them, that many of them did hang themselves in their own garters, chusing rather to die, than to endure the pain thereof; and some did hang themselves for fear of that sickness, before ever it had seized upon them: whereupon the senat, being desirous to prevent so great a mischief, published a proclamation, punishing therein these desperate offenders with the infamy of the cross, that dishonour might cut off that inconvenience, which life could not persuade." Indeed, it appears from Suidas, that when any one died a bad or unfortunate death, as we should bury such at the intersection of cross roads, so they put a

cross over his grave, to denote its desecration. But to return to the testimonies of the Fathers.

The fourth and fifth centuries exhibit numerous allusions to the use and efficacy of the sign of the cross. "If we attempt to reject those practices," says Saint Basil, "as things of little moment, which rest on no written authority, we shall, by our imprudence, materially injure the gospel itself; even we shall reduce the very preaching of our faith to a mere name. Such (to mention that in the first place which is the most common,) is the practice of making the sign of the cross, by those who put their hope in Christ. In what writing has this been taught?" St. Ephrem, in his sermon on the cross of our Lord, says "Let us paint and imprint on our doors, on our foreheads, on our eyes, mouth, and breast, and on all our members, this life-giving cross. Let us arm ourselves with this invincible armour of Christians—the vanquisher of death—the hope of the faithful—the downfall of heresies—the bulwark of the orthodox faith. Without this, let us undertake nothing, but in going to bed and rising up, and working, and eating and drinking, and travelling by sea and by land, let us adorn all our members with this life-giving sign. Thus defended, no evil will

hurt you. By this sign have all nations been united in one church; in one faith; in one baptism; and knit together in charity." This quotation contains the earliest allusion to *painting* the sign of the cross on inanimate objects. St. Cyril, of Jerusalem, exhorts his catechumen, "not to be ashamed of the cross of Christ; and if any one so be, do thou at least openly mark it on thy forehead, that the devils, beholding the royal ensign, may retire trembling. And use that sign, eating and drinking, sitting and lying, rising from bed, conversing and walking; in one word, use it on all occasions."

The following quotation from St. Ambrose, as well as some others, would almost warrant a supposition that the ancient Christians did not merely make the sign of the cross by motions, or even with water, but that they literally *printed*, or in some way traced, it visibly on their flesh. "The Christian people," says this saint, "no longer undergo the pain of circumcision; but carrying with them the death of Christ, they imprint it every moment on the forehead, knowing that without the cross of our Lord they cannot be saved." St. John Chrysostom, in his fifty-fifth homily, is diffuse on the subject:—"Let no one," says he, "then, be ashamed of these symbols of our salvation, of these signs. The passion of our Lord



is the origin, is the fountain, of that happiness, by which we live and are. With a joyous heart, as if it were a crown, let us carry about with us the cross of Christ. For by it is consummated whatever pertains to our salvation. When we are baptized, the cross of Christ is there; so, also, when we partake of the most holy food of the eucharist, and in every other sacred exercise. Wherefore, let us, with earnestness, impress this cross on our houses and on our walls, and our windows, on our foreheads also, and on our breasts. It is the sign of our salvation, of our common liberty, of the meekness and humility of our Lord. As often, then, as you sign yourself, pass over in your mind the general concern of the cross, suppress all the workings of anger and the other passions, and fortify your breasts with firmness. It should be made not only on the body, but with great confidence on the mind. If it be done in this manner, not one of the wicked spirits, when he sees the spear that inflicted the deadly wound, will dare to assail you." To these remarks of the golden-mouthed Bishop of Constantinople, may be added this exhortation of the witty St. Jerome, which he often repeats, "Before every action, at every step, let your hand form the sign of the cross."

From these expressions, it will easily be conceived

that the passion of our Lord, as suggested by its appropriate symbol, was thus early, as indeed it long continued to be, a subject of pious contemplation, which would call into exercise the utmost ardour of the soul. One of the most singular effects of this seraphic abstraction, is thus recorded by the late Rev. Alban Butler, in the life of Saint Francis of Assissium, the founder of the Friars Minors: "About the feast of the exaltation of the cross, on the 15th day of September, [about anno 1224,] Francis being in prayer on the mountain Alverno, a part of the Apennines, raised himself towards God with the seraphic ardour of his desires, and was transported by a tender and affective compassion of charity into Him, who out of love was crucified for us. In this state he saw, as it were, a seraph, with six shining wings blazing with fire, bearing down from the highest part of the heavens towards him, with a most rapid flight; and placing himself in the air, near the saint. There appeared between his wings the figure of a man crucified, with his hands and feet stretched out, and fastened to the cross. At this sight Francis was extremely surprised: a sudden joy mingled with sorrow filled his heart. The familiar presence of his Lord, under the figure of a seraph, who fixed on him his eyes in the most gracious and tender man-





ner, gave him excessive joy; but the sorrowful sight of his crucifixion pierced his soul with a sword of compassion. At the same time he understood by an interior light, that though the state of crucifixion no way agreed with that of the immortality of the seraph, this wonderful vision was manifested to him that he might understand he was not to be transformed into a resemblance with Christ crucified by the martyrdom of the flesh, but in his heart, and by the fire of his love. After a secret and intimate conversation, the vision disappearing, his soul remained interiorly inflamed with a seraphic ardour, and his body appeared exteriorly to have received the image of the crucifix, as if his flesh, like soft wax, had received the work of a seal impressed upon it.\* The marks of nails began to appear in his hands and feet, which seemed bored through in the middle with four wounds, and these holes appeared to be pierced with nails of hard flesh; the heads were round and black, and the points on the opposite side were long and turned back, as if clenched by a ham-

\* There are many pictures of this saint as receiving or bearing the stigmata, executed by old artists; among the rest a very spirited etching, by Agostino Caracci, in which Francis is represented in a similar attitude to that of the figure in the annexed cut, which is a *fac simile* of an old print vastly inferior to the above mentioned in energy of delineation and character, but more curious as embodying a more tangible idea of the legend.

mer. There was also in his right side a red wound, as if made by the piercing of a lance, and this often threw out blood, which stained the tunic and drawers of the saint." Thus far the historian: various Romish writers aver that they had seen these miraculous stigmata upon the body of Francis, as well during his life as after his death; and Pope Alexander IV., in a sermon to the people, in 1254, declared that he had been himself an eye-witness of those wounds in the body of the saint, whilst he was yet living. The "seraphic St. Francis" is by no means the only individual who is celebrated in Papal lore as having been impressed with the stigmata of our Saviour's crucifixion. St. Clare, of Montefalco, had, according to the legend, the figure of Christ upon the cross, and all the instruments of his passion, engraved upon her heart. Her repeated declaration of this miracle, to the nuns of her convent, made them curious to see if it were true, and after her death they divided her heart, and were convinced of her assertion. St. Roch, celebrated for curing the plague, by making the sign of the cross upon the bodies of those who were infected, is said to have been born with a distinct representation of the sacred symbol on his left side. To return.

In the fifth century, the signature of the cross was

universally prevalent; it had not only passed to the foreheads of kings, but it would seem that either relics or material representations of the real cross had begun to be used. "What is this sign," says St. Augustine, "with which all are acquainted, but the cross of Christ? which sign, if it be not applied to the foreheads of believers, to the water with which they are regenerated, to the chrism with which they are anointed, and to the holy bread with which they are nourished, no rite is duly performed." In another place:—"It is not without cause, that Christ would have this sign impressed on our foreheads, as the seat of shame, that the Christian should not blush at the indignities offered to his master." And again:—"The cross is now honoured; and from the places of punishment has passed to the foreheads of kings." St. Cyril, of Alexandria, introduces the Emperor Julian, saying:—"You Christians adore the wood of the cross; you make the signs of it on your foreheads; you engrave it on the porches of your houses." St. Cyril answers:—"We hold nothing in more estimation than to mark this sign on our foreheads and on our houses. For the Saviour of mankind, despising ignominy, suffered on the cross to deaden the force of natural corruption; to free man from the snares of death; to overturn the

tyranny of sin; to still the raging law of the flesh in our members, and to make us his adorers in spirit—of all these favours the wood of the cross excites the remembrance, and presses upon us this thought of the apostle, that *one died for all*.” Theodoret, the Greek Bishop of Cyrus, in his sermon, Of the Providence of God, observes, “The objects before us confirm what we say: the world reclaimed from its former ignorance—Greeks, Romans, barbarians, pronouncing the name of a crucified God, giving honour to the sign of the cross, and, in the place of many lying deities, adoring a Trinity of persons—the temples of those idols levelled with the ground—illustrious Christian churches every where raised.” He relates, in his Ecclesiastical History, the incident of the apostate Julian being terrified by the appearance of some devils, whom he had evoked; when, in his fear, he made the sign of the cross on his forehead, to which, when a Christian, he had been accustomed, the devils fled; and Julian acknowledged the power of the cross. It is not, indeed, strange, that in all exorcisms, for the ejection of evil spirits especially, this sign should have been used. “The saints,” says Alban Butler, “have been accustomed to use it with particular confidence against the devil, under all temptations; the cross







filling with terror that infernal fiend, who cannot stand the sight of the glorious instrument of his overthrow, by which he was stripped of his dominion over our souls. 'All illusions and deceits of the devil are broken, and driven away, by the sole sign of the cross,' says St. Anthanasius. He adds, 'Let him who would make the trial come, and in the midst of enchantments of devils, impostures of oracles, and illusions of sorcery, let him but make the sign of the cross, which they deride, and he will immediately see how by it devils are chased away, oracles struck dumb, and magical charms dissolved.'" Of those who have become most noted for their conflicts with the "evil one" in *propria persona*, none are more celebrated than St. Anthony. The genius of Salvator Rosa has embodied one of these encounters in a picture, of which the annexed sketch may serve to convey some faint idea—at least, it will convey the artist's conception of the orthodox appearance of the combatants, and the method of brandishing, in such cases, the invincible weapon.

With respect to the miracles which are alleged to have been wrought by this sign, it is enough to say here that old Catholic writers are full of them: "the ancient most authentic lives of the saints of the primitive ages [says Butler] are full of histories of

miracles wrought by the sign of the cross. See those of S. Paul, S. Hilarion, and others, by S. Jerome : those compiled by Theodoret, the illustrious bishop of Cyrus. S. Martin employed this sacred sign in performing continual miracles, and made it his buckler against all dangers and phantoms of the devil, of which Sulpicius Severus has recorded long histories. Victor, the learned and pious bishop of Vitis, tells us that S. Eugenius, of Carthage, by it restored sight to a blind man named Felix. Nothing is more manifest than that this was the practice of the church in all countries, how different soever in manners, customs, and even many points of ecclesiastical discipline ; and that it was every where confirmed, from the first ages of the church, by the doctrine and discipline of all its most eminent, most learned, holy bishops, teachers, and saints."

It is generally known that Roman Catholics, who continue this practice of crossing their foreheads, make the sign with *Holy Water*—or water which has been blessed by the priest: it is, however, worthy of remark, that in none of the preceding instances is there any allusion to the use of a consecrated element so to be used. Berrington and Kirk, from whose curious and interesting exposition of "The Faith of Catholics," I have drawn the

preceding authorities from the Fathers, do indeed observe, that the placing, at the porches of churches, water mixed with salt, that had been blessed, and with which the faithful washed their hands, and signed their foreheads, was an "ancient practice," but they neither confirm the antiquity, nor justify the use of it, by a single quotation from the voluminous Christian writers of whose testimony on other points they have so ably availed themselves.

The following striking passage in support of the practice of signing the cross, is extracted from "The Moveable Feasts, Fasts, and other Annual Observances of the Catholic Church," a posthumous work by the late Rev. Alban Butler, President of the English College at St. Omer's; a man whose learning has been asserted by Hume, whose Christian charity was exemplary, and whose piety pervades every page of his writings.

"In the sign of the cross (says he) is comprised the excellency of every kind or form of prayer; in the first place, acts of faith, hope, and charity, the three theological virtues by which we glorify God by the rational homage of our hearts. It is both an inward and an outward act and profession of faith. The fundamental mysteries which the Christian religion essentially obliges us especially to believe

and profess, are the Trinity of Persons in the Unity of the Godhead, and the Incarnation and Death of the Son of God for the Redemption of Man. By using the word *Name* in the singular, not *Names* in the plural, we express the unity of God, and by naming the three distinct persons, we acknowledge the Trinity. The very sign of the cross implies the belief of the incarnation and death of Christ. Whilst the devotion of the heart forms these acts inwardly, by the assent and attention of the mind, the words, accompanied with the sign of the cross, are the most proper outward profession of the same. Hence has the sign of the cross always been looked upon as the most sacred badge and distinguishing mark of Christians. The martyrs by it declared their faith before persecutors; and a Christian, being asked his religion, often answered by this sign rather than by words. Whence St. Austin remarks, that if a catechumen, before he was by baptism initiated in the mysteries of our religion, or admitted into the number, and allowed to partake in the privileges of a disciple of Christ, was asked what religion he professed, this he declared by making the sign of the cross. And to this day, the Christians of all the different sects and countries in the East have so strongly imbibed this idea, that they cannot be

persuaded that any are Christians who do not devoutly use this sign. As by faith the soul is raised above goods which are visible and temporal, so by hope she is raised to, and by love is put in possession of God, and his spiritual and immortal gifts. Faith, therefore, is the foundation of the spiritual life of God in the soul, and hope and divine love raise the superstructure. Now the cross being the motive of our hope, nothing can more strongly excite and animate, or in a more lively and proper manner express it. 'The Christian wants not the painful operation of circumcision,' says St. Ambrose, 'who, carrying about the cross of our Lord, writes every moment the contempt of death upon his forehead, knowing that he cannot attain to salvation without the cross.' By this sacred sign we express our hope of pardon, grace, and everlasting life, through the precious death of Christ, by which alone we can be saved. The same is an act of love, adoration, praise, and sacrifice. The more amiable and adorable Christ is to us in his sufferings, and to how much greater indignities and torments he subjected himself for our sake, the more ought the emblem of his sufferings, of the greatest effort of his love, and our redemption, grace, and glory, be most dear, precious, and adorable to us. By this sign we shew that we

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blush not at his humiliation, but look upon it as his and our own highest glory, and that we pay him all honour, praise, and homages, for the same ; and, in the most profound sense of gratitude and devotion, consecrate ourselves to him for ever, bear in mind his mercy by whom we are redeemed, and confess his greatness and glory, both in the infinite majesty of his divinity, and in the beautiful stole of his humanity. By the same, we profess ourselves his followers ; for the cross is the ensign and badge of our order, and the arms of our heavenly King, our God, and crucified Saviour. Let others boast of garters, ribbons, and stars, which are worn and gazed upon because the badges of worldly honours conferred by princes ; we will think it the highest honour, and the greatest advantage and happiness, to wear the livery, and bear the holy ensign, of the King of kings, expressive of his greatest mysteries. By it we glorify him for the indignities he was pleased to suffer for us, and proclaim aloud the honour of his cross, which, though before his death an object of infamy and disgrace, is now planted on the forehead of kings, since Christ has by this wood, not by steel, triumphed over hell, and subdued the world to his spiritual kingdom. By making the sign of the cross, we remind ourselves of the



great example, and lessons of patience, humility, and all virtue, which he has set us, and declare ourselves sons of the cross, enrolled under its banner; bound always to carry it in our hearts by our love of humiliation, and in our bodies by the practice of mortification and penance. To use continually the sign of the cross, yet to live enemies to it, and strangers to the spirit of Christ crucified, is to be a scandal and reproach to our religion. Christians, therefore, dishonour the cross when they use this sacred sign without devotion; and infidels and heretics, who deride and condemn it.

“The latter, who charge this act of devotion with superstition, seem to forget that they allow the piety and the obligation of the duty of religion in offering to God the outward as well as the inward homage of adoration, praise, invocation, and love. This they do by words, which are only signs. Why then should other decent and suitable signs or symbols, authorised by the church through all ages, be deemed superstitious, since they are but to the eyes what words are to the ears; and are equally the expression of the inward homage of the heart? Some object that the instrument of a parent's death ought to be an object of our abhorrence; but that can hold only when his death was an infamy. That

of our divine Redeemer is the summit of his and our glory. If Christ crucified be a stumbling block to the Jews, and foolishness to the Gentiles, to them that are called he is the power of God and the wisdom of God. To use this sacred sign without attention, or without any sentiment of devotion, is to profane it, and to mock God. We must use it, with the primitive Christians, to consecrate ourselves and every action of ours to God by it; to implore his blessing and grace, through the precious death of our Redeemer; to vanquish the devil, and repel his assaults; and to offer to God, through Christ, the homage of our hearts, by a sacrifice of faith, hope, and love." Notwithstanding the odour of sanctity which perfumes every line of the foregoing passage, how striking is the discrepancy, in a theological point of view, between the importance of the "sign," in the venerable Romanist's exposition, and "the thing signified," in Maclaurin's sermon on glorying in the Cross of Christ!

Protestantism has nearly abolished the use of this symbol in religious ordinances: it may, however, be worthy of observation, that in the Church of England the signature of the cross, which is now confined to the office of baptism, was formerly also used in the consecration of the eucharist, and in confirmation. The crossings, however, which used to be practised

during the petition for the descent of the Holy Ghost at the consecration of the elements, being deemed superstitious, were, with the petition itself, first left out of the communion service at the instance of Martin Bucer, who, with Peter Martyr, another learned German divine, came over about 1550 to assist Cranmer in the revision of the whole Book of Common Prayer. But, although the signing of the bread and the cup has been since that period discontinued, so conformable was the practice to ancient and general usage, that Dr. Wheatley observes, he does "not know that there is an ancient liturgy in being, but what shows that this sign was always made use of in some part or other of the office of communion. Such a number of crossings indeed as the Roman Missal enjoins, renders the service theatrical, and are not to be met with in any other liturgy: but one or two we always find; so much having been thought proper, on this solemn occasion, to testify that we are not ashamed of the Cross of Christ, and that the solemn service we are then about, is performed in honour of a crucified Saviour. And therefore," continues he, "as the Church of England has thought fit to retain this ceremony in the ministration of one of her sacraments, I see not why she should lay it aside in the ministration of the other."

The ceremony of crossing a person when confirmed, which was retained at the first Reformation, but afterwards laid aside, is said to be at least as ancient as the time of Tertullian; testimonies however for the practice are numerous in after ages. The form appointed by the first book of King Edward VI. after the prayer beginning—“*Almighty and everlasting God,*” &c. instructs the minister to use the following words:—“*Sign them, O Lord, and mark them to be thine for ever, by the virtue of thy holy Cross and Passion. Confirm and strengthen them with the inward unction of the Holy Ghost, mercifully, unto everlasting life. Amen.*” Then the bishop was to cross them on the forehead, and lay his hands upon their heads, saying, “*N. I sign thee with the sign of the Cross, and lay mine hand upon thee; in the name of the Father, and of the Son, and of the Holy Ghost. Amen.*” Wheatley observes, “that the name consignation (which was another name by which, it is well known, the Latin writers distinguished confirmation) seems to have taken its rise from this ceremony of signing the person, at the time of confirmation, with the sign of the Cross. And from hence too, it is probable, it is sometimes called *σφραγίς*, by the Greeks, a name which they generally use to denote the sign of the cross.”

**CHAPTER VIII.**  
**THE BAPTISMAL CROSS.**

## SONNET.

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THOUGH stout polemics may with zeal contend  
For forms baptismal, meekly, or with spite—  
How beautiful! how simple is the rite!  
With which this Christian sacrament would blend  
The symbolizing act, with that great end  
Sought by the church: the priest may surely trace  
A watery cross upon an infant's face,  
And sin not against God—nor yet offend  
Good faith, good laws, good manners, or good men:  
“But, it may be abused:”—’t is granted, when  
Employed as *something* more than a mere sign:  
But, oh! approached as such grave ordinance should—  
Child—parent—sponsor, sure must find it good,  
E’en at the font to trace this signature divine.

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# Baptismal Cross.

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"We receive this child into the congregation of Christ's flock, and do sign him with the sign of the cross; in token that hereafter he shall not be ashamed to confess the faith of Christ crucified, and manfully to fight under his banner against sin, the world, and the devil; and to continue Christ's faithful soldier and servant unto his life's end. Amen."

*Common Prayer. Baptism of Infants.*

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IN the use of the cross in Baptism, the following extract from Wheatley on the Common Prayer is sufficiently curious and appropriate to justify its length. "When our blessed Redeemer had expiated the sins of the world upon the cross, the primitive disciples of his religion (who, as Mincius Felix affirms, did not *worship* the cross) did yet assume that figure as the badge of Christianity: and long before mate-

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rial crosses were in use, Tertullian tells us, that 'upon every motion, at their going out, or coming in, at dressing, at their going to bath, or to meals, or to bed, or whatever their employment or occasions called them to, they were wont [*frontem crucis signaculo terrere*] to mark, or (as the word signifies) to wear out their foreheads with the sign of the cross; adding, that this was a practice which tradition had introduced, custom had confirmed, and which the present generation received upon the credit of that which went before them.' It is pretended indeed by our adversaries, that this is only an authority for the use of this sign upon *ordinary* occasions, and gives no countenance for using it in baptism. Suppose we should grant this; it would yet help to shew, from some other passages in the same author, that the same sign was also used upon *religious* accounts. Thus, in his book concerning *the Resurrection of the Flesh*, shewing how instrumental the body is to the salvation of the soul, he has this expression: 'The flesh is washed, that the soul may be cleansed; the flesh is anointed, that the soul may be consecrated; the flesh is *signed*, that the soul may be fortified; the flesh is overshadowed by the imposition of hands, that the soul may be enlightened by the Spirit of God; the flesh is fed on the body and blood of



Christ, that the soul may receive nourishment or fatness from God.' Thus again, in another place, shewing how the Devil mimicked the holy sacraments in the heathen mysteries; 'He baptizeth some,' saith he, 'as his faithful believers; he promises them forgiveness of their sins after baptism, and so initiates them to Mithra, and there *he signs his soldiers in their foreheads, &c.*' Now here is plainly mention made of *signing* or marking the flesh, and signing too in the forehead, even in the celebration of religious mysteries; and we know no sign they so religiously esteemed, but what Tertullian had in the other place mentioned, viz. *the sign of the cross*. I will not indeed be certain, but that the signing in both these places may refer to the cross which was made upon the forehead, when they were anointed in confirmation: but still this proves that *crossing on the forehead* was used upon religious, as well as ordinary occasions; that it was used particularly at confirmation, and therefore it is highly probable it was used also in baptism; since they who used it upon every slight occasion, and made it a constant part of the solemnity in one office, would not omit or leave it out in another, where the use of it was full as proper and significant. We have gained so much therefore from Tertullian's

authority, that the use of the cross, even in religious offices, was, in his time, a known rite of Christianity. This will gain an easier belief to a passage among the works of Origen, where there is express mention of some who *were signed with the cross at their baptism*, and better explain what is meant by St. Cyprian, when he tells us that ‘those who obtain mercy of the Lord are *signed on their forehead*,’ and that ‘the forehead of a Christian is sanctified with the sign of God.’ But farther, in Lactantius, we find that Christians are described by those that *have been marked upon the forehead with the cross*. Again, St. Basil tells us, that ‘an ecclesiastical constitution had prevailed from the apostles’ days, that those who believed in the name of the Lord Jesus Christ should be signed with the sign of the cross.’ St. Chrysostom again makes it the glory of Christians, that ‘they carry in their *foreheads the sign of the cross*.’ And, lastly, St. Austin, speaking to one who was going to be baptized, tells him, that he was ‘that day to be *signed with the sign of the cross, with which all Christians were signed*.’” In a word, the cross in baptism, till of late years, has been so in-offensive to the most scrupulous minds, that even Bucer could find nothing indecent in it, if it was used and applied with a pure mind.

It may be observed that *baptism* is one of the two *sacraments*, (the Lord's supper the other) and the sign of the cross used therein the only sign of the cross recognised by the Church of England: it is also one of the *seven* sacraments observed in the Romish church: says old Donne—

“Who can blot out the cross, which th' instrument  
Of God dew'd on me in the sacrament?”

A modern traveller thus describes the ceremony of baptism by the Greek church, as practised in the Crimea:—“The child was naked, and wrapped in a cloth: after a repetition of prayer, and pronouncing the name, the priest holds the child, and, uncovering it, anoints it with oil, making the sign of the cross on the brow, on each of the eyes, the nose, mouth, chin, ears, elbows, hands, sides, knees, neck, and feet. He then takes the infant and dips it over head and ears thrice in the font. After this, he again anoints the child all over; the first anointing takes place in the hands of the mother, the second in those of the father. He then washes the anointed parts with a sponge, and clips four locks from the head in the form of a cross. These the mother presses together in wax, and a man throws it into the font. The mother, and women attending, all

seemed very anxious about this. When it was thrown in, they eagerly followed its manner of swimming. It seemed, however, to twirl about in a very satisfactory way, as the women were manifestly delighted, and having gratefully kissed the cross, they departed, and the ceremony concluded."

It may be observed that, anciently, there were *two* crossings, one before baptism on the breast, and the other, as at present, afterwards on the forehead, with the imposition of which double signature, the rubric in King Edward's first liturgy directs the priest to say thus to the child:—" *N. Receive the sign of the holy cross both in thy forehead and in thy breast, in token that thou shalt not be ashamed to confess thy faith in Christ crucified.*" The former of these positions was probably selected as the seat of the mind, and the latter of the heart, intimating thereby the crucifixion of the will and the affections, rather than for the fanciful reason alleged by Wheatley, that "the *forehead* is the seat of blushing and shame," and therefore "the child is to be signed with the cross on that part of him, *in token that hereafter he shall not be ashamed to confess the faith of Christ crucified.*"

The reason given for the continuation of the sign of the cross in baptism, by king James I., at the

famous Hampton-court conference, is very characteristic of the British Solomon: Dr. Reynolds, in discussion, admitted that it had been used ever since the time of the apostles, at going abroad, or entering into the church, but doubted of the equally ancient use of it in baptism. The bishop of Winchester alleged the antiquity of the custom, which the king judged to be a sufficient warrant for its continuance still. "At last Mr. Knewstabs moved how far an ordinance of the church was to bind them, without impeachment of their Christian liberty. At which the king seemed much moved, and told him he would not argue that point with him, but answer therein as kings are wont to speak in parliament, *Le Roy's avisero*; And therefore I charge you, said he, never speak more to that point, how far you are bound to obey when the church hath once ordained it. Dr. Reynolds added, that the cross should be abandoned, because in the time of popery it had been superstitiously abused. To which his majesty answered: 'that his very reason was an inducement to have it retained still, for as much as it was abused (so say you) to superstition in time of popery, it doth plainly imply that it was used before.'"

The author of "Rome in the Nineteenth Century"

gives a curious and circumstantial account of the baptism of two Jews there, on the day before Easter, a transaction that takes place annually: having described the preparatory processes, he observes, "one of the Jews was brought, the bishop *cut the sign of the cross in the hair*, at the crown of his head, then, with a silver ladle, poured some of the water on the part, baptising him in the usual forms." Although it is not probable that this ceremony was ever practised in this country, yet religious entertainments or pantomimes, representing the crucifixion of our Lord with all the attendant circumstances, used to be common in England, as they still are on the continent, at this season. It was as a counterpart to one of these exhibitions, in which the Jews are represented with little tenderness, that the following shocking incident, as recorded in the Saxon Chronicle, took place: "A. D. 1137. Now we will relate what happened in King Stephen's time. In his reign the Jews of Norwich bought a Christian child before Easter, and tortured him after the same manner as our Lord was tortured; and on Long Friday (Good Friday) hanged him on a 'rood, in mockery of our Lord, and afterwards buried him. They supposed that it should be concealed, but our Lord shewed that he was a holy martyr; and the

monks took him and buried him with high honour in the minster, and through our Lord he worketh wonderful and manifold miracles, and is called St. William." This is probably the only record of a crucifixion in this country. The Jews, however, are charged with having perpetrated several atrocities of this class, though apparently on very slender grounds. Dominic, a little chorister boy, whom they are said to have crucified at Saragossa about 1250, is storied to have been born with a crown on his head, and crosses on his shoulders. They have, it may be added, been charged with scourging crucifixes, and profaning images and crosses; and a story is told of an Italian monk having, on one occasion, concealed a crucifix under a dunghill, and imputed the sacrilege to the Jews, by which stratagem many of them were destroyed without mercy.





**CHAPTER IX.**  
**THE IMAGE OF THE CROSS.**



### SONNET.

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The cross,—so write historians,—hath appeared  
Depicted in the heavens by God's own hand,  
From kings imperial homage to command :  
The cross,—grave doctors say,—seen, heard, and feared,  
Hath become vocal, and deep words addressed :  
The cross,—so truth declares,—was early made  
Sign of that faith which Christendom obeyed :  
The cross,—so good men vouch,—hath oft been blessed  
To them in dreams or visions : and our eyes  
Have seen the cross, as various aims defined,  
Painted, or sculptured, or described, or signed ;  
Till that which once the world did most despise,  
Now, by Christ's triumphs most illustrious grown,  
The beggar's forehead signs — surmounts the monarch's  
crown.

THE

## Image of the Cross.

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—“ The crosier, richly wrought  
With silver foliature, the elaborate work  
Of Grecian or Italian artist, trained  
In the Eastern capital, or sacred Rome,  
Still o'er the West predominant, though fallen.”

SOUTHEY'S *Roderick*.

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PORTABLE crosses, made of light materials, and simply in the form of that upon which Christ suffered, seem to have been very early in use : to these succeeded the crucifix, or cross with the image attached—both sorts having been used from time immemorial to the present day, in ecclesiastical and other processions. When the Pope goes in procession, the crucifix is invariably carried before him, by one

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habited in purple. Papal writers are not agreed as to the period when this practice was introduced; some say that it was not earlier than the time of St. Sylvester, who had this holy banner borne before him with great pomp and magnificence; but others contend that there exist traces of the custom so early as the days of Clement I., or about seventy years after St. Peter: the authority, however, upon which the latter opinion rests, is more than doubtful. As to the signification of the object itself, when exhibited as above, "it is," says Father Bonanni, "a lasting memorial of the sufferings of Jesus Christ, and of the successors of St. Peter's adherence to the Saviour of the world: it is the true mark of the pontifical dignity, and represents their authority in the church, as the Roman *fascēs* formerly did that of their consuls and other magistrates." The cross is carried before patriarchs and bishops, as well as before popes. In the cathedral of Milan is preserved the crucifix which was borne processionally by St. Charles, during the plague in 1576. Wolsey, it will be recollected, had a large cross before him during his progresses, and of which the following anecdote is related by Stow:—"The Cardinal sitting at dinner, upon Allhallowe-day, having at his boorde's end divers chaplines sitting at dinner, ye shall un-

derstand that the Cardinal's great crosse stood in a corner at y<sup>e</sup> table's end, leaning against the hanging; and when the boordes were taken up, and a convenient time for the chaplines to arise, one doctor Augustine, a Venetian, a physitian to the Cardinal, rising from the table with the other, having upon him a great gowne of boisterous velvet, overthrew the cross, which trailing down along the lappet, with the point of one of the crosses brake doctor Boner's head, that the bloude ranne downe, the company there standing greatly astonied with the chance. The Cardinal, perceiving the same, demanded what the matter meant with their sudden amaze; and they shewed him the fall of his cross upon doctor Boner's [head]. And hath it, quoth he, drawn any bloude? Yea, quoth they, forsooth, my lord. With that cast he his head aside, and saide, shaking his head, *Malum omen*, and therewith said grace, arose from the table, and went to his chamber." The same historian says, that the Cardinal was arrested a few days afterwards. We turn to more notable relations.

"During the fourth century," says Mills, in his elaborate History of the Crusades, "Christendom was duped into the belief, that the very cross on which Christ had suffered had been discovered in

Jerusalem. The city's bishop was the keeper of the treasure, but the faithful never offered their money in vain for a fragment of the holy wood. They listened with credulity to the assurance of their priests, that a living virtue pervaded an inanimate and insensible substance, and that the cross permitted itself every day to be divided into several parts, and yet remained uninjured and entire. It was publicly exhibited during the religious festivities of Easter, and Jerusalem was crowded with pious strangers to witness the solemn spectacle."

The occasion and history of the above discovery are as follow:—Helena, the mother of Constantine the Great, being admonished in a dream to search for the cross of Christ at Jerusalem, took a journey thither with that intent; and having employed labourers to dig at Golgotha, after opening the ground very deep (for vast heaps of rubbish had purposely been thrown there by the spiteful Jews or Heathens), she found three crosses, which she presently concluded were the crosses of our Saviour and the two thieves who were crucified with him. But being at a loss to know which was the cross of Christ, she ordered them all three to be applied to a dead person. Two of them, the story says, had no effect; but the third raised the carcase to life,

which was an evident sign to Helena that that was the cross she looked for.\* She thereupon erected on Mount Calvary a church, for the reception of part of it; the rest being brought to Rome, and deposited in the church of the Holy Cross of Jerusalem. In memory of the above discovery, the ancient feast, called the *Invention of the Cross*, is appointed by the Roman calendar to be solemnised on the third of May.

The following is a translation of the *Collect* from the Missal, as appointed to be used on this day:—  
“*Deus, qui.*—O God, who, in the miraculous discovery of the holy cross, wast pleased to renew the wonders of thy passion; grant, that by the ransom paid on that saving wood, we may find help for the obtaining life eternal. Who livest, &c.” This discovery of the cross, by the mother of Constantine, is annually commemorated by the Western as well as the Eastern Church; the hymn of the former thus salutes the sacred tree:—

Arbor decora et fulgida  
Ornata regis purpura  
Electa digno stipite  
Tam sancta membra tangere

\* The church of Santa Croce, at Florence, contains, among other *chefs-d'œuvres* of ancient sculptors and painters, a fine picture illustrative of this tradition, by Agnolo Gaddi.

Beata cujus brachiis  
Sæcli pependit pretium  
Statera facta corporis  
Prædamque tulit tartaris.  
O crux ave spes unica, &c.

About the year 628, the Jerusalem portion of this famous relic was the subject of a singular adventure. Cosroes, king of Persia, having plundered the holy city (after having made great ravages in other parts of the Christian world), took away from thence that piece of the cross which Helena had left there; and at the times of his mirth, made sport with that and the holy Trinity. Heraclius, the emperor, giving him battle, defeated the enemy, and recovered the cross: but bringing it back with triumph to Jerusalem, he found the gates shut against him, and heard a voice from heaven, which told him, that the King of kings did not enter into that city in so stately a manner, but *meek and lowly, and riding upon an ass*. With that, the emperor dismounted from his horse, and went into the city not only afoot, but barefooted, and carrying the wood of the cross himself.

According, however, to Rigardus, an historian of the thirteenth century, the capture of this wood by Cosroes, though it was recaptured by Heraclius, was



a loss to the human race they never recovered. We are taught by him to believe, that the mouths of our ancestors "used to be supplied with thirty, or in some instances, no doubt according to their faith, with thirty-two teeth, but that since the cross was stolen by the infidels, no mortal has been allowed more than twenty-three!"

The plenary distribution of this relic throughout Christendom has often been noticed. Misson, a Catholic writer, relates, that at Nuremberg "they have an extraordinary veneration for a piece of the cross, in the midst of which there is a hole that was made by one of the nails. They tell us, that heretofore, the emperors placed their greatest hopes of prosperity and success, both in peace and war, in this enlivening wood, with the nail and other relics that are kept at Nuremberg."

England appears to have been very early favoured, in more than one instance, with pieces of this "enlivening wood." The following passage occurs in the Saxon Chronicle—"In 883, Pope Marinus sent King Alfred the *lignum Domini*:" but it does not appear in what estimation the relic was held by the illustrious British chief. It was not, however, until after the time of the crusades that this precious commodity became somewhat common in

this country : it is very often mentioned in the wills of pious individuals of both sexes after that time : King Henry the Seventh solemnly bequeaths a piece, which, he says, was brought from Greece. In process of time there were few of the cathedral or larger conventual reliquaries in which there was not found a fragment of "the very cross." Malmsbury Abbey was indebted for some of its attractions, in early times, to the reputation of possessing a piece of the "real cross," presented by King Athelstan, who had received it from Hugh, King of France. And Weever, in his "Funeral Monuments," delivers a curious legend concerning the preservation of one piece, which found its way to this country, and continued of note until the Reformation, as well it might, in the estimation of those who could swallow its history :—

"Thomas Rudhorne, bishop of St. David's, who flourished in the reign of Henry the Fourth, informs us that a certain priest brought over with him into England a wooden crosse, which he affirmed to be the crosse whereupon our Saviour Christ was crucified, which he delivered to the monks of Bromholme, after which the place did shine gloriously with miracles. But the story of this holy crosse is more fully delivered by Capgrave [in his Life of King

Edmund] on this manner: Saint Helen, saith he, having found the crosse, did divide it into nine parts, according to the nine orders of the angels; of one part thereof, which was most sprinkled with Christ's blood, his hands and feet being thereto nailed, she made a little crosse, which she enclosed in a box of gold, beset with precious stones, and gave it to her sonne Constantine the emperor; it went successively from one emperor to another, vntil it came to Baldwin, who kept a chaplaine to say mass before this sacred relique; the said chaplaine being dead, one Hugh, a priest, borne here in Norfolk, was preferred to his place. Baldwin, so long as he carried this crosse with him to bataile, had ever the upper hand of his enemies, but forgetting it, hee was forthwith slaine, vpon which his chaplaine Hugh stole secretly away with the said boxe and crosse, came to this monastery of Bromholm, and bestowed them both here upon the monks, for which so inestimable a gift, he with his two sonnes (which he had by his wife before he entered into holy orders) were kept of the monks with all things necessary, vntil the death of Hugh the father, and the preferment of both his sons. By the virtue of this holy crosse, *cooperante Domini*, God assisting, thirty and nine persons were raised from death to

life; and nineteen, which were blind, received their sight; besides many other miracles which it brought, if," concludes Weever, "you will believe my author."

In the Roman calendar, the fourteenth of September, distinguished as *Holy-cross-day*, is set apart as a festival, to celebrate the restoration of the true cross to its original shrine in the holy city.

With respect to the distribution and reproduction of the sacred material previously mentioned, it may here be observed, that the veneration for, and confidence in relics, had acquired such a footing, that as soon as the discovery of the cross was made known, every one was for getting a piece: the miraculous increase, however, continued to answer the demand, insomuch that in Paulinus's time (who, being a scholar of St. Ambrose, and bishop of Nola, flourished about the year 420) there was much more of the reliques of the cross, than there was of the original wood. Whereupon that father says, "it was miraculously increased; it very kindly affording wood to men's importunate desires without any loss of its substance." Such was the computation of its increase towards the beginning of the fifth century: ages, however, of perpetual distribution followed, and the world became so full of it, that Erasmus, in his entertaining Dialogue on Pilgrimages, declares, "if

the fragments of the cross were collected, enough would be found for the building of a ship." His words are:—"Idem causantur de cruce Domini, quæ privatim ac publice tot locis ostendetur, ut si fragmenta conferantur in unam, navis onerariæ justum onus videri possint; et tamen totam crucem suam bajulavit Dominus." Voltaire has somewhere made a similar remark; and Swift, whose irreverence was sometimes less pardonably indulged, has no doubt an allusion to it in the following passage in his *Tale of a Tub*:—"Another time Lord Peter was telling of an old sign-post that belonged to his father, with nails and timber enough to build sixteen large men of war."

The occurrence, however, of another, and nearly contemporaneous event, contributed even more than the above discovery to give a sanction and a celebrity to representations of the cross: the conversion of Constantine, justly surnamed the Great, not only placed the sacred symbol on the crown and the sceptre of the eastern empire, but, by investing Christianity with the imperial purple, laid the foundation of that temporal power and influence which, consolidating itself in the eastern and western capitals of the world, continues more than undiminished in its consequences to the present day.

The authority for this famous miracle is chiefly Eusebius, bishop of Cæsarea, who, in his life of Constantine, informs us that he had the account from the emperor's own mouth. I transcribe the narrative of the vision, as it is embodied by Cave, in his Introduction to the Lives of the Fathers of the fourth century:—No sooner was he (Constantine) engaged in this expedition (against Maxentius, about 336), but like a prudent and good man he began to think of some assistance beyond the mere strength and courage of his army, and knowing there was great variety of deities at that time worshipped in the world, his first care was, which of these he should pitch upon, and implore as his protector and tutelar guardian. He observed the fatal miscarriages of his predecessors, that had stickled hard for a multiplicity of gods, had reposed entire confidence in their assistance, and courted their favour by all the formal and fond rites of worship; notwithstanding all which, their wars had been generally unprosperous, and they themselves brought to unfortunate and untimely ends: on the contrary, that his father had acknowledged and adored one only God, and him the supreme governor of the world, who had strangely succeeded his undertakings, and given him many illustrious in-

stances of a divine power and goodness through the whole series of his life; so thereupon he grew to that resolution, to lay aside the vulgar deities, who, it is plain, did but pretend to divinity, and cheat the world, and to adhere only to the God of his father; to whom therefore he addressed himself, beseeching him to make himself known to him, and effectually to assist him in this expedition. And heaven heard his prayer, and answered it in a most miraculous manner; so wonderful, that Eusebius, who reports it, grants it would not have been credible, if he had not had it from Constantine's own mouth, who solemnly ratified the truth of it with his oath.

“The army was upon their march, and the emperor taken up with these devout ejaculations, when the sun declining (about three of the clock, as 't is probable, in the afternoon) there suddenly appeared a pillar of light in the heavens, in the fashion of a cross, whereon (or, as others, about it) was this inscription (in *Latin* say some, but Eusebius mentions not that), exprest in letters formed by a configuration of stars (if what *Philostorgius*, and some others, report be true), ΤΟΥΤΩ ΝΙΚΑ—*In this overcome*. Constantine was not a little startled at this sight, and so was the whole army that beheld it; and 't is plain, the commanders and officers, prompted



by their *aruspices*, looked upon it as an inauspicious omen, portending a very unfortunate expedition. The emperor himself knew not what to make of it, musing upon it all that evening: at night our Lord appeared to him in a dream, with the cross in his hand, which he had shewed him the day before, commanding him to make a royal standard like that which he had seen in the heavens, and cause it to be borne before him in his wars as an ensign of victory and safety. Early the next morning he got up, and told his friends what had happened, and sending immediately for workmen, sat down by them,



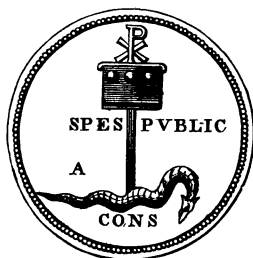
and described to them the form of the thing, which he commanded them to make with the most exquisite artifice and magnificence, and they made it accordingly after this manner: a long spear plated over with gold, with a traverse piece at the top a little oblique, in the fashion of a cross; to this cross-piece was fastened a four-square curtain of purple, embroidered and beset with gold and precious stones, which reflected a most amazing lustre, and towards the top of it were pictured the emperor in the midst of his sons. On the top of the shaft, above the cross, stood a crown, overlaid with gold and jewels, within which were placed the sacred symbol, *viz.*, the two first letters of Christ's name in Greek, X and P, the one being stuck through the other, as in the margin. This device he afterwards wore in his shields, as not only Eusebius tells us, but is evident by some of his coins extant at this day. This imperial standard in all his wars was carried before him; and my author assures us he had often seen it. And, in imitation of this, he caused banners (which they called *Labara*) to be made for the rest of the army, continued by his Christian successors, though not always keeping exactly to the same form."





“T is true,” adds the author whom I quote, “the Gentile writers make no express mention of this apparition of the cross,” though they report concerning other prodigies said to have appeared about that time; and Gibbon, whose antichristian virulence may be supposed to have edged with a keener acumen his critical scalpel, dissects this account of the emperor’s conversion with considerable minuteness and success. “The advocates for the vision,” says he, “are unable to produce a single testimony from the fathers of the fourth and fifth centuries, who, in their voluminous writings, repeatedly celebrate the triumph of the church, and of Constantine. But the Catholic Church, both of the East and of the West, has adopted a prodigy, which favours, or seems to favour, the popular worship of the cross.” While, however, he admits that the conversion of the emperor might be sincere, he ventures to conclude that “the Protestant and philosophic readers of the present age will incline to believe, that in the account of his own conversion, Constantine attested a wilful falsehood by a solemn and deliberate perjury.” It may here be added, that Godefroy, a French writer in the seventeenth century, was the first who expressed any doubt on the subject of a miracle which had been supported with equal zeal

by Cardinal Baronius and the Centuriators of Magdeburg. An attempt has likewise been made to explain the celestial cross according to the phenomenon of solar halos.

Whatever be the measure of credence due to the vouchers for this famous apparition, certain it is, that from that time, Constantine not only became a Christian, but attributed all his successes to a belief in that faith, whose symbol he had adopted; and his monuments as described by historians, and his coins still extant, bear in various ways the figure of the cross. One of these, having the emperor on the obverse, exhibits on the reverse the invincible *Labarum*.



Coins likewise exist, bearing respectively the effigies of the three sons of Constantine on one side, and

figures supporting the sacred symbol on the other. Indeed, according to Gibbon, the mysterious monogram, variously delineated, became extremely fashionable in the Christian world. Baronius and others have engraved specimens from ancient monuments, as  and 

After the defeat and death of Maxentius, victory having declared for Constantine, he made a triumphal entry into the city of Rome, where he was hailed as the saviour of the people, and the author of their happiness, the senate decreeing him a golden statue, which was set up in the most eminent part of the city. According to Eusebius, the image of the emperor held in one hand a long spear, in the form of a cross, with an inscription on the base of it, to the following effect:—that under the influence of that victorious cross, he had delivered their city from the yoke of tyrannical power, and had restored to the senate and people of Rome their ancient glory and splendour. Whether this statue really exhibited these insignia immediately on its erection, as intimated by Eusebius, or whether, as Gibbon surmises, the cross and inscription were added in commemoration of a subsequent visit of Constantine to Rome, it appears to have been the earliest instance

of so public an exaltation of the image of the cross under imperial auspices.

It afterwards became more common, especially in Constantinople, where it was accompanied by the image of our Saviour; for, according to Eusebius, the emperor not only caused such representations to be placed in the most conspicuous parts of the city, but in his palace he erected a magnificent cross, "the sign of our Lord's passion;" "and to me it seems," adds the historian, "that the religious prince viewed that sign as the defence and bulwark of his empire." His sons, and their successors, with the exception of the apostate Julian, equally regarded and revered it. According to Sozoman, this blasphemous nephew of the emperor, on his accession to the throne, took down "the imperial standard of the cross, which his uncle had made with so pious an intention, and with such exquisite artifice, and in the room of it put up another, representing Jupiter as coming down from heaven, and delivering him a crown and the purple, the two insignia of the empire." His reign, however, was but short; and the succeeding emperors were, almost without exception, favourable to Christianity: and Theodosius seems to have given the final blow to heathenism, when, about A. D. 426, he forbad all pagan oblations and

sacrifices, with all their rites and mysteries; and if any of their temples, chapels, or consecrated places were yet standing, the magistrate should take care to strip them of their superstitious use, and expiate them by placing a cross, the venerable ensign of the Christian religion, in them.

The globe, surmounted by a cross, similar to the "orb" which is always placed in the left hand of the kings of Great Britain during the coronation ceremony, was, as is generally believed, first adopted by Theodosius, who is represented with it in his hand on some of his coins. The globe, indeed, had long been a favourite emblem with the Roman emperors, some of whom surmounted it with the imperial eagle; some with the figure of victory; and the family of Constantine with a phoenix; but Theodosius placed on it a cross, intimating the triumph of Christianity over the whole earth. On the Greek coins of the sixth century, we not only meet with the cross-surmounted globe, but the cross-surmounted crown; both these ornaments distinguish the imperial effigies on the coins of Justinian, of whom Dr. Walsh thus speaks:—"He erected a statue in the Augusteion, to which he gave the globe and cross which others had confined to their coins: he seemed ambitious of distinction in minor points;

he modified the form of the cross into that which still continues, in the eastern church, to be peculiarly called the Greek Cross; and he bent down the tiara, so as to give it the shape of the modern crown surmounted by a cross, as used at present by Christian monarchs. These circumstances are commemorated on his coins.



The above coin represents on the obverse the emperor robed, his head covered with a cross-bearing crown of his new construction, and holding in his right hand the cross-bearing globe. The legend, in very rude characters, DOMINVS JVSTINIANVS, PERPETVVS, PIVS, AVGVSTVS. On the reverse is the Greek Cross, standing on a pedestal of steps. The legend, rude and imperfect, VICTORIA AVGVSTI;

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in the exergue, CONStANTINOPOLeWS OBSIGNATA, 'coined at Constantinople.'"

It may not be inappropriate to introduce here the following elegant passage from the author of the *Decline and Fall of the Roman Empire*:—"The Christian emperors, who respected the example of Constantine, displayed in all their military expeditions the standard of the cross; but when the degenerate successors of Theodosius had ceased to appear in person at the head of their armies, the labarum was deposited, as a venerable but useless relic, in the palace of Constantinople. Its honours are still preserved on the medals of the Flavian family. Their grateful devotion has placed the monogram of Christ in the midst of the ensigns of Rome. The solemn epithets of, Safety of the republic, Glory of the army, Restoration of public happiness, are equally applied to the religious and military trophies; and there is still extant a medal of the emperor Constantius, where the standard of the labarum is accompanied with these memorable words, *By this sign thou shalt conquer.*"

The preceding account of the conversion of Constantine, although including the notice of an apparition, the most memorable in its display, and important in its consequences, is by no means the



only instance on record of the miraculous appearance of crosses in the sky. "In the middle of the fourth century," says Dr. Milner, "happened that wonderful miracle, when the Emperor Julian the Apostate, attempting to rebuild the temple of Jerusalem, in order to disprove the prophecy of Daniel concerning it, *Dan. ix. 27*; tempests, whirlwinds, earthquakes, and fiery eruptions convulsed the scene of the undertaking, maiming or blasting the thousands of Jews and other labourers employed in the work, and, in short, rendering the completion of it utterly impossible. In the mean time a luminous cross, surrounded with a circle of rays, appeared in the heavens, and numerous crosses were impressed on the bodies and garments of the persons present." These prodigies, he adds, "are so strongly attested by almost all the authors of the age, Arians and Pagans, no less than Catholics, that no one but a downright sceptic can call them in question." Bishop Warburton has written a very learned treatise to establish the truth of this account.

The following passages are from the Saxon Chronicle, as translated by Mr. Ingram. "A. D. 774. This year appeared in the heavens, a red crucifix, after sunset." A. D. 806. "This year also, on the next day before the nones of June, a cross [literally

a *rood-token* — *pode-tacn*] was seen in the moon, on a Wednesday, at the dawn: and afterwards, during the same year, on the third day before the calends of September, a wonderful circle was displayed about the sun." These lunar and solar phenomena, however, which were regarded as prodigies by our unphilosophical ancestors, hardly require the supposition of a miracle to account for their appearance.

**CHAPTER X.**  
**THE WARS OF THE CROSS.**

### SONNET.

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**THERE, armed and mounted, goes the pilgrim knight,  
To meet the Saracen in Acre's field:  
The cross is on his shoulder and his shield,  
And on his banner and his helmet bright:  
He knoweth not to truckle nor to yield,  
But valiantly for his dear Lord to fight;  
For on his heart is this high purpose sealed,—  
To see Jerusalem; O glorious sight!  
To quench his thirst at Siloa's sacred fount;  
To bathe in Jordan's stream without control;  
To stand on Calvary's thrice honoured mount,  
And there the standard of the Cross unrol;  
On that blest spot those sufferings to recount  
Which He endured who died to save his sinful soul.**

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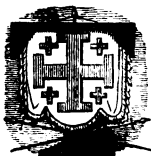
## Wars of the Cross.

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"If young Physicians with the first fee for their practice are to purchase a new church-yard, Pope Urban the Second might well have bought some ground for graves when he first persuaded this bloudie project, whereby he made Jerusalem, Golgotha, a place for skulls, and all the Holy Land, Aceldama, a field of blood."

FULLER'S *Holy Warre*.

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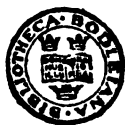


THE allusions previously made to the conversion and character of Constantine—to the vision of the cross, and the victorious banner of the emperor depicted therefrom, can hardly fail to excite some associations with another, and in some sort kindred phenomenon,—one which, recognizing the cross as having been made the instrument of exciting and carrying on a great military enterprise, equally romantic, protracted, and

profitless, has no parallel in the annals of the middle ages : indeed the various accounts of those celebrated Crusades, or Holy Wars, as they have been termed, which were undertaken for the conquest of Palestine, about 1096, and which lasted for above two centuries, constitute one of the most singular portions of the general history of the world. Dr. Thomas Fuller wrote, in the seventeenth century, a quaint but curious volume, on these chivalrous expeditions ; which work has recently been superseded by an elegant and comprehensive History of the Crusades, by Charles Mills, Esq., from the frontispiece to whose work the annexed figure of a Knight of the first Crusade is taken.

Whether, as has generally been believed, these mad expeditions, which poured out so much of the best blood of Europe on Asian ground, had their origin in a purely superstitious veneration for, and anxiety about the conquest of, the land of Palestine, which was trodden down by the infidels ; or whether they were covertly originated — or, if not originated, whether they were not mainly promoted, for the purpose of filling the coffers of the Vatican ; or whether, according to more recent assertions, their originators had other and profounder views, nothing less indeed than the diversion of that martial spirit which gene-







rally existed, and which, but for this great outlet, might, by taking other directions, or falling under other management, have been productive of important disasters to the balance of European power, and the policy of the Catholic church;—these are questions which it would be impertinent to discuss here; but they shew at least how much importance was attached to those wars which were waged with such antichristian violence under the banner of the Prince of Peace. Never was the cross so honoured, so disgraced, as when made to symbolise the spirit, and badge the devotees, of the “Holy Wars.”

Pope Gregory the Seventh is said to have been the first who contemplated an union of all the princes of Christendom against the Mahometans, but his ambitious politics at home entangled him so much, that he made but little progress in the undertaking. The chief cause of the first great and popular excitement was the singular zeal of a meaner instrument: Peter, commonly called the Hermit, a native of Amiens, in Picardy, having made the pilgrimage to Jerusalem, and witnessed the oppression under which the Eastern Christians groaned, he formed the romantic design of collecting armies in the West, and leading into Asia a force sufficient for the conquest of the Holy Land. He

proposed his scheme to Pope Martin II., who appears to have entertained it favourably enough, for he called a council at Placentia, at which 4,000 ecclesiastics and 30,000 seculars appeared in a large plain, when, having been addressed in the most heart-moving harangues, both by Peter and by the Pope himself, the whole multitude suddenly and violently declared for the war, and devoted themselves to perform this enterprise. Presently after this, in order the more firmly to establish the credit of their cause, the Hermit, at the instance of the Pope, visited the chief cities and sovereigns of Christendom; and another council was summoned, A. D. 1095, at Clermont, in Auvergne, at which the greatest prelates, nobles, and princes attended. "Let such as are going to fight for christianity," cried his holiness to the multitude assembled at Clermont, "put the form of the cross upon their garments, that they may outwardly demonstrate the love arising from their inward faith, enjoying, by the gift of God and the privilege of St. Peter, absolution from all their crimes: let this, in the mean time, soothe the labours of this journey, satisfied that they shall obtain, after death, the advantages of a blessed martyrdom." At the conclusion of his sermon he reiterated his exhortation,—“ Let every one mark

on his breast or back the sign of our Lord's cross, in order that the saying may be fulfilled, 'he who takes up the cross, and follows me, is worthy of me.'" The redemption of the sepulchre was resolved upon. Tears and groans, and acclamations of assent and applause, mingled with shouts of *Deus id vult*—God is with us! or, God wills it! were the answers of the Christian multitude, to the exhortation of their spiritual lord. The whole assembly knelt, and the cardinal Gregory poured forth in their name a general confession of sins. Every one smote his breast in sorrow, and the Pope, stretching forth his hands, absolved and blessed them. Adhemar, bishop of Puy, was the first person who solicited a cross from the Pope. One of red cloth was affixed to his right shoulder, and immediately several ecclesiastics and laymen were invested with the sign of their new character. In imitation of Christ, who carried the cross on his shoulders to the place of execution, the cross was generally worn on the right shoulder, or on the upper part of the back; it was frequently placed on the top of the arm. Red was for a long while, even till the time of Richard I., King of England, the general colour of this cross. The materials of the cross were silk, or gold, or cloth; and the most frenzied of the Crusaders cut

the holy sign on the flesh itself. Spenser thus alludes to the popular cognizance, as borne by one of the military knights:

“And on his breast a bloodie crosse he bore,  
The dear remembrance of his dying Lord,  
For whose sweete sake that glorious badge he wore,  
And dead, as living, ever him adored;  
Upon his shield the like was also scored,  
For sovereign hope which in his help he had.”

“Martyrdom,” adds Mills, “was the undoubted enjoyment of the fallen Crusaders. Processions, called the Black Crosses, were usual in France, in commemoration of the great multitude, who died, as it were, crucified in the expeditions of these holy pilgrimages.”

After a struggle of about four years, the arms of the Christians were victorious, for on the 15th July, 1099, after a long siege before the Holy City, the barbican was broken down, when Letoldus, and then Englebert, two brothers of Tournay, “leaped upon the fortifications, and Godfrey was the third Christian who stood as conqueror on the ramparts of Jerusalem. The glorious ensign of the cross streamed from the walls.”

Military ambition and religious enthusiasm were

in league to constitute an engagement in these Holy Wars the highest attainable glory; and monarchs began to consider the imperial purple as deficient in dignity, unless signed with the universal symbol. The French King, Louis VII., was the first sovereign prince who engaged himself to fight under the banner of the cross; being impetuously moved thereto by the impassioned eloquence of St. Bernard, who far surpassed the celebrated Hermit Peter, in the ability and zeal with which he excited the potentates of Europe to embark in the Holy War. In a parliament, held at Vezelai, in the season of Easter, 1146, Louis was confirmed in his pious resolution of becoming a holy warrior; "and having," says Mills, "on his knees received the holy symbol, he joined with Bernard in moving the barons and knights to save the sanctuary of David from the hands of the Philistines. No house could contain the multitude: they assembled in the fields, and Bernard addressed them from a lofty pulpit. As at the council of Clermont, so on this occasion, shouts of *Deus id vult* rent the skies: the crosses which the man of God had brought with him to the meeting fell far short of the number of the enthusiasts; and he therefore tore his simple garment into small pieces, and affixed them to the shoulders of his kneeling converts."

At the preaching of a subsequent crusade, Philip Augustus, the French monarch, and Henry II., King of England, met at a place between Trie and Gisors, in Normandy, where, after mutual professions of amity, they wept, embraced, and vowed to go together to the holy land; after which they received the cross from the hands of the archbishop of Tyre, who had exhorted them to the undertaking. Few of the crusading monarchs had a higher character among their countrymen than the French King, Louis IX., who died at Carthage, in August, 1270. Of his zeal for a crusade at an early period of his reign, M. Paris tells an amusing story.—“One night, during the Christmas festival, (A. D. 1245,) Louis caused magnificent crosses, fabricated by goldsmiths, to be sewn upon the new dresses, which, as usual upon such occasions, had been bestowed upon the courtiers. The next day, the cavaliers were surprised at the religious ornaments which had been affixed to their clothes; piety and loyalty combined to prevent them from renouncing the honours which had been thrust upon them, and the good king obtained the title of the hunter for pilgrims, and fisher for men.”

“Sentiments of respect for the king of France,” says Mills, “were not felt in his country alone; the

people of England revered his name, and, avowedly in imitation of his example, the bishop of Salisbury, William Longespee, Walter de Lucy, and many other English nobles and gentlemen, were crossed. William was, or feigned himself poor, and went to Rome to solicit aid of the Pope—‘Your holiness sees that I am signed with the cross; my name is great and of note—William Longespee, but my fortune is not equal to the dignity of my family. The King of England, my relation, and liege lord, has bereft me of the title and estate of Earl of Salisbury; but he has done this judicially, and not in his displeasure, as by the impulse of his will; therefore I cast no blame on him. But I am compelled to fly to your compassionate heart for aid in this distress. We see that the noble Richard, Earl of Cornwall, although not signed with the cross, yet, through the favour of your holiness, has received large sums of money from those who are signed, and therefore I, who am signed and in want, do entreat the like kindness.’ As the Englishman did not require the coffers of the Vatican, the Pope received him with favour, admired his eloquence and chivalric accomplishments, and gave him letters of licence to plunder his crusading countryman. Longespee returned to England, and extorted more than a thou-

sand marks from the religious, while the less scrupulous, or more powerful Earl of Cornwall, was insatiable in his avarice, and gained from one arch-deacon alone six hundred pounds." Instances of this description, and others, in which the principle of papal emolument shone through the thin pretexts with which it might be cloaked, tended in a great measure to open the eyes of many whose religious zeal still kept some terms with their temporal circumstances, and shewed them that, however meritorious pilgrimages might be in the sight of heaven, wealth alone must conciliate pontifical favour. In the latter crusades, the Christians in the Holy Land frequently complained against the Popes for granting indulgences for wars with the Germans and the French, declaring that the only cross which his holiness regarded was the one on the French coin.

It may here be mentioned, that during the conflicts in the Holy Land, a reliance on their good cause, and natural valour, was rarely sufficient to teach them to discard the efficacy of relics. In the eventful battle of Tiberias, July, 1187, the Jerusalem piece of the true cross was placed on a hillock, and the broken squadrons continually rallied round it. The crescent, however, was victorious; the battle



ended in the defeat of the Latins, and Jerusalem was again in the hands of the infidels, who hit upon a characteristic mode of celebrating their triumph, and at the same time shewing their hatred of the faith of the Christians; the great cross was taken down from the church of the sepulchre, and for two days dragged through the mire of the streets; the bells of the churches were melted, and the floors and the walls of the mosque of Omar were purified with Damascene rose water. Afterwards the true cross fell into the hands of Saladin; and when the heroic Frederic Barbarossa demanded of him restitution of the holy city, the sacrilegious conqueror, aware of the value of the relic, proposed as its ransom, that the Christians should relinquish the cities of Tyre, Tripoli, and Antioch, and that, in case of their compliance, he would not only restore the sacred wood, but likewise permit the people of the west to visit Jerusalem as pilgrims.

The success of the crusades gave birth to various orders, who united the religious with the military character; each, however, bearing as a cognizance the sign of the cross. The most celebrated of these orders were the knights of St. John of Jerusalem, or Hospitallers, as they were also called, from their having received and nursed the wounded soldiers

when the crusaders were triumphant at Jerusalem. The Templars, who, although originally fed and clothed by the Hospitallers, yet, as their profession was almost exclusively military, became a distinct fraternity, and denominated themselves as above, from their residence, which was a part of the royal palace, near the temple of Solomon; and the order of St. Lazarus, which, although originally merely a charitable association for the reception and care of lepers at Jerusalem, assumed, in process of time, a military character; and while part of its members remained in charge of the lazarettoes, others mingled with the world. The first mentioned of these orders of "Milites Christi," or Christian soldiers, wore on their breasts white, the next red, and the last green crosses. There was likewise the order of the Teutonic knights of the house of St. Mary in Jerusalem; their dress was a white mantle, with a black cross embroidered with gold. In aftertimes, when these fraternities, especially the two first, overran Europe, many of the most illustrious families in christendom had their names enrolled among their members. To these may be added the orders of Military Friars and Red-cross Knights; "the object of the former," says Mills, "being to relieve the poor pilgrims, and of the latter to watch the roads, and keep open the

communication between Europe and the Holy Land." Crosses, until within a late period—and some of them probably remain to the present day—were erected upon certain houses, by which the tenants pretended to claim the privileges of the Templars, to defend themselves against their rightful lords; this was condemned by the statute of William III., cap. 37, and was probably the last remnant of the crusading spirit existing in this country.



**CHAPTER XI.**

**THE STANDARD OF THE CROSS.**

**R**

### SONNET.

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Alas! that Christians should have e'er unfurled  
This glorious sign, save as betokening peace:  
That where it flew, there wars and strife should cease,  
Till Christ's pacific empire filled the world:  
But, ah! beneath this banner hath been hurled  
Hell's worst artillery — Death's most desperate darts:  
Revenge and Rage have played their murderous parts  
On battle gun-ships, where the smoke upcurled,  
Its odious shadow and foul stain to cast  
O'er the crossed flag that floated from the mast.  
O, when shall come the blest, long-looked-for time,  
When, where this ensign floats on land or sea,  
There, Jesus! shall thy gospel reign sublime,  
And all who own Thy cross shall worship Thee.

THE  
**S**tandard of the **C**ross.

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—— “L' ordinato esercito congiunto  
Tutte le sue bandiere al vento scioglie,  
E del vessillo imperiale e grande  
Sa Trionfante croce al ciel si spande.”

*Ger. Canto I. 72.*

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THE use of the cross, as a military ensign, need only be mentioned in order to remind those who are at all conversant with the flags of different nations of its extensive prevalence, especially among European governments. England, Scotland, Ireland, France, Spain, Denmark, Portugal, Italy, Genoa, Russia, Sweden, Savoy, Holland, Malta, and Sardinia respectively bear in their banners some cruci-

form design, occupying, under various modifications, a greater or less proportion of the field. Dr. Walsh remarks, that in all the modern Greek standards which he had seen, the figure of the cross, as shewn on the coin of Theodosius, represented on a preceding page, was exactly preserved by the insurgents. It represents the three crosses at the crucifixion; that of Christ is in the middle, those of the malefactors on each side. Although it is most probable that crosses made of wood, or other materials, preceded merely pictorial representations in the field of battle; yet, as the latter were of very conspicuous importance among the military paraphernalia of the crusades, it is generally allowed, that from that period their general adoption by the different nations of Christendom is to be dated. It is, indeed, lamentable, that an object symbolical of doctrines differing so essentially from the principles of war, should, nevertheless, have been so perverted to anti-christian belligerency by parties mutually professing the above doctrines. Erasmus places this fact in a striking point of view: — “The absurdest circumstance of all,” says he, “respecting the use of the cross as a standard, is, that you see it glittering and waving high in air in *both* the contending armies at once. Divine service is performed to the same



Christ in both armies at the same time. What a shocking sight! Lo! crosses dashing against crosses, and Christ on this side firing bullets at Christ on the other; cross against cross, and Christ against Christ!"

Not unfrequently, it would appear that the sacred symbol, even when borne in battle, was enriched with jewels, and of curious workmanship, according to the poet,

" Richly wrought  
With silver foliature, the elaborate work  
Of Grecian or Italian artist, trained  
In the Eastern capital or sacred Rome."

Sometimes it appears to have been simple and unadorned, or even rude in its construction, according to the taste of parties, or the exigency of circumstances: such a one Southey mentions:—

" A natural cross,  
Of rudest form, unpeeled, ev'n as it grew  
On the near oak that morn."

Such an ensign might possibly be borne in some of those wars in which Don Roderick played so conspicuous a part: the Poet, however, in his very interesting metrical romance of this "last of the Goths," mentions another "oaken cross," borne in

battle by a king of Spain, and on which the following note confers historical celebrity:—“The oaken cross, which Pelayo bore in battle, is said to have been preserved at Oviedo, in the Camara Santa, in company with that which the angels made for Alfonso the Great, concerning which Morales delivers a careful opinion, how much of it was made by the angels, and how much has been human workmanship. The people of Cangas, not willing that Pelayo’s cross should be in any thing inferior to his successor’s, insist that it fell from heaven. Morales, however, says, it is more certain that the king had it made to go out with it to battle at Covadonga. It was covered with gold and enamel in the year 908; when Morales wrote, it was in fine preservation, and doubtless so continued till the present generation. Upon the top branch of the cross there was this inscription:—‘*Susceptum placide maneat hoc in honore, Dei quod offerunt famuli Christi Adefsusus Princeps et scemena Regina.* On the right arm, *Quisquis auferre hæc donaria nostra presumseret, fulmine divino intereat ipse.* On the left, *Hoc opus perfectum est, concessum est Sancto Salvatori Ovitensis Sedis. Hoc signo tuetor pius, hoc signo vincitur inimicus.* On the foot, *Et operatum est in castello Gauzon anno Regni nostri XVII., discurrente Era DCCCXLVI.*’ ‘There is no

other testimony,' says Morales, 'that this is the cross of king Don Pelayo, than tradition handed down from one age to another. I wish the king had stated that it was so in his inscription, and I even think he would not have been silent upon this point, unless he had wished to imitate Alonso el Casto, who, in like manner, says nothing of the angels upon his cross.' "This passage," adds Southey, "is very characteristic of good old Ambrosio." The foregoing is not the only instance of the interference of angelic artifice in the formation of a crucifix. There was one at Lucca, the *Santo Volto*, which was dressed in a very pompous vestment; its shoes were of silver covered with plates of gold, and its head was adorned with a crown, set all round with jewels. Nicodemus, they say, was the artificer who made it; but it is a general notion that he was only concerned about the face. The bold undertaking having drawn down certain angels out of curiosity, to see how he would accomplish so important a task, they were soon tired with the slow progress which Nicodemus made; and being moved with compassion for a man whose zeal had prompted him to undertake a more than human work, they gave it the finishing stroke themselves; and from thence the crucifix took the name of *Santo Volto*.

It was during the prevalence of the crusading spirit, not only that it became customary to affix, as we have seen, the figure of the cross on the dress of the adventurers, but likewise to exhibit the holy symbol on their military banners. Nothing can be more poetically beautiful than Tasso's description of the appearance of the ensign of the cross on the walls of Jerusalem: Hoole, in whose translation much of the spirit of the original evaporates, thus gives the passage—Rinaldo having gained the pass, the heroic Godfrey

“ — followed with impetuous haste,  
And on the wall the holy standard placed.  
—The conquering banner, to the breeze unrolled,  
Redundant streams in many a waving fold:  
The winds with awe confess the heavenly sign,  
With purer beams the day appears to shine:  
And swords seem bid to turn their points away,  
And darts around it innocently play:  
The sacred mount the purple cross adores,  
And Sion owns it from her topmost towers.”

Not only in the field, but on the sea, was this ensign unfurled; for after the first conquest of the Holy Land, while parties of people were continually crowding thither from Europe, there were vessels of conveyance at most sea ports, bearing on the stern a

flag with a red cross on it. To this circumstance has been referred the origin of the union flag of Great Britain, which is undoubtedly of great antiquity. Baker, in his *Chronicles*, sets down that king James I., by proclamation in 1623, ordered that all the ships of Great Britain should bear in their main top the red cross, commonly called St. George's cross, and the white cross, commonly called St. Andrew's cross, joined together; while the subjects of South should carry in their foretop only the red cross, as they were wont; and the subjects of North Britain only the white cross.

It may, however, not be unentertaining here to remark, that it is not universally admitted to be to the crusades, nor even to St. George, that England is indebted for her red cross; but, according to voracious chroniclers, to Joseph of Arimathea, whom our Saviour sent into this country to convert an early British king. Southey, in a note to the second volume of his splendid reprint of *MORTE D'ARTHUR*, thus exhibits the story:—"John Hardyng, the worst of all our old poets, tells us, in his forty-eighth chapter, 'Now Joseph converted king Arviragus, and gave him a shield of the arms that we call St. George his arms, which arms he bare ever after; and thus became that arms to be the kings arms of this land,

long afore St. George was gotten or born. And as Maryan, the profound chronicler, sayeth, he bare of silver, in token of cleanness, a cross of gules, in signification of the blood that Christ bled on the cross, and for it must needs of reason be called a cross.

Joseph converted this King Arviragus  
By his preaching to know the law divine,  
And baptized him, as written hath Nennius,  
The chronicler, in Britain tongue full fine;  
And shewed him a figure of Christ's pyne,  
And gave him then a shield of silver white,  
A cross endlong and overthwart full perfite.

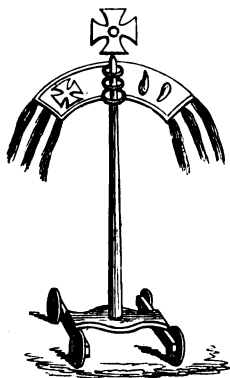
Of his own blood which from his neck did rin  
He made that cross, in signification  
Of Christe's blood that ran out fro within  
Upon the cross at his expiracion:  
Which shield, by Joseph's exhortation,  
He bore on him in fields of war alway,  
And in his banners and coat armour gay.

These armes were used through all Britain  
For a common sign each man to know his station  
For enemies, which now we call certain  
St. Georges armes by Nennius information;  
And thus this arms by Josephes creation,  
Full long afore St. George was generate,  
Were worshipt here of mykell elder date.

These, however, we are assured, were not king Arthur's arms. ' King Arthur, that mightie conquerour and worthy, had so greate affection and love to this sign, that he left his armes which he bare before, wherein was figured three dragons, an other of three crownes, and assumed or took to his armes, as proper to his desire, a crosse silver in a field vert; and on the first quarter thereof was figured an image of oure Ladye, with her sonne in her armes. And bearing that signe he did many marveiles in arms, as in his bookes of actes and valiant conquestes are remembered.' "

Perhaps the most singular application of the sacred symbol of our Lord's crucifixion to the purpose of a banner, is to be found in the CARROCCIO of the middle-age Italian historians; it appears to have been suggested by the Labarum of Constantine, and is thus described by a modern author:—"A singular invention marked at once the rudeness and wisdom of the tactics, which regulated the free militia of Lombardy. This was the Carroccio, or great standard-car of the state; it is said to have first been used by Erebert, archbishop of Milan, in the war of 1035, in which the citizens supported him against the rural nobility, and it soon came to be introduced into the array of all the republics. It

was a car upon four wheels, painted red, and so heavy that it was drawn by four pairs of oxen, with splendid trappings of scar-



let. In the centre, raised upon a mast, which was crowned with a golden orb, floated the banner of the republic, and beneath it, the Saviour, extended on the cross, appeared to pour benedictions on the surrounding host. Two platforms occupied the car in front and behind the mast; the first filled with a few of the most valiant soldiers

of the army, the chosen guard of the standard, the latter with a band of martial music. Feelings of religion and of martial glory were strongly associated with the Carroccio. It was in imitation of the Jewish ark of the covenant, and it was from its platform that a chaplain administered the holy offices of Christianity to the army. It was thus sacred in the eyes of the citizens, and to suffer it to fall into the hands of an enemy entailed intolerable disgrace. The thickest of the battle ever encircled the Car-



roccio; it guided the advance; the duty of its defence gave order and a rallying point in retreat; and it was in every situation calculated to remedy the absence of discipline, and the unskilfulness of military movement, which belonged to that age."

The following description of a sacred ensign, once famous in the North of England, will be in place here: "Soon after the battle of Nevil's cross, A. 1346," says Lambe, "John Fosser, prior of Durham, made a new banner, and consecrated it to St. Cuthbert. The staff of it was five yards long, covered with pipes, surmounted with a cross, under which was a rod as thick as a man's finger, fastened by the middle to the staff. At each end of which was a wrought knob, and a little bell. All these, except the staff, were of silver. The banner cloth, of red velvet, fastened to the rod, was a yard broad, and one quarter deep; the bottom of it was indented in five parts; on both sides it was embroidered, and wrought with flowers of green silk, and gold. In the midst of it was a square half-yard of white velvet, whereon was a cross of red velvet, on both sides of the cloth. In it was enclosed that holy relique, the corporax cloth, wherewith St. Cuthbert covered the chalice when he said mass. The banner-cloth was skirted with a fringe of red silk and gold; and at

the bottom of it hung three silver bells." This fine banner, which was considered invincible when carried in battle, remained in the cathedral of Durham till the suppression of the monastery by Henry VIII. After which it was burnt by Catherine, a French woman, the wife of Whittingham, dean of Durham, who died 1579.



The above cut represents the banner of the Spa-

nish Inquisition; it shews a wooden cross, full of knots, having a sword on one side, and an olive branch on the other; with the circumscription, *Exurge Domine et judica causam tuam. Psal. lxxiii.*



**CHAPTER XII.**  
**PUBLIC CROSSES.**

**T**

## SONNET.

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EUGENIO marked, when travelling far from home,—  
A pilgrim through Italia's classic land,  
On Lithuanian or Iberian strand,  
Where'er old Europe bows to papal Rome,—  
How oft the cross near some lone chapel stood;  
Beside the fount, or in the public way;  
That whoso list, might there kneel down and pray  
To Him once crucified, who shed his blood  
For all mankind : but ah! in stone or wood,  
Salvation's symbol oftener is adored,  
Than he who wrought salvation—Christ the Lord :  
Nor deem it strange that superstition should  
Fall down and err, where ignorance bids it rise  
Through this vague medium up to that great sacrifice.

## Public Crosses.

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THE custom of erecting crosses in various interesting situations out of doors, intended to remind the wayfaring man, as well as others, of their religious duties, originated in that picturesque superstition of the Romish church which attaches so much importance to this striking object, and by which it has become, in that community, the universal symbol of the Christian faith.

Another consideration probably concurred in producing the earliest and the rudest representations of the cross, whether merely carved on a flat surface, or executed in complete relief; namely, the taking possession of, or consecrating, as it were, objects

and places in the name of Christianity which had previously been marked by pagan superstitions. Dr. Hibbert has published (in Brewster's Journal) some interesting remarks on "a natural rocking stone of granite," which bear on this point. "The missionaries," says he, "who first preached the gospel in Britain, were aware that the task of conversion would not be suddenly effected; and hence, it was a proper recommendation of St. Augustine that a temporising system should be adopted. Wherever, therefore, a pagan fane existed, no attempt was made to abruptly destroy it, but, in order to gradually wean the natives from idolatry, permission was obtained that a Christian church should be erected in its vicinity. This accompaniment has been accordingly so often noticed, that it is familiar to every antiquary. Another question, however, now arises, Whence is it that no similar association has been noticed in certain other forms of rocks [the author had been adverting to cromlechs and druidical circles], natural or artificial, which have been considered instrumental in pagan worship? It would, for instance, be a strong indication of the religious use to which the *rocking-stone* might have been applied, were it either found in contiguity or junction with a Christian cross. That no such





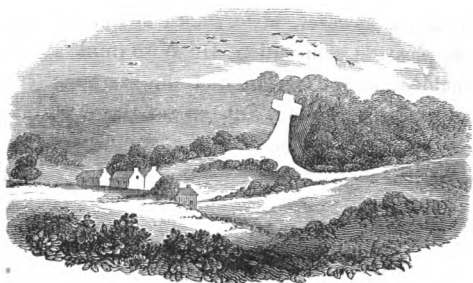


association should have been discovered in England can create little surprise, when we consider what efforts were made by the early Reformers, and afterwards much more so by the Puritans, to destroy all relics of the cross, which were regarded by them as so many genuine marks of The Beast. Amongst the mountains of Auvergne, however, where similar havoc has not been made, the search after such an accompaniment will be found more successful. In this country, where the natives, from their peculiar dark complexion, shew decisive marks of a Celtic origin; where the monuments of antiquity which exist resemble those of Wales and Cornwall; I have at length found the rocking-stone surmounted by the Christian cross. Its site is a tolerably high ground, near, as far as I can estimate, to the village of Loubeyrat." A drawing of it is annexed.

"This rocking-stone," proceeds our author, "which is composed of granite, is not very considerable. Its dimensions are from two to three and a half feet broad by twenty inches in height. It is nicely poised upon another stone of granite; but in order to prevent it from rocking after the cross had been superimposed, its steadiness has been secured by several rude blocks of stone, which are jammed into the interval round the base of support. [These are *not*

represented in the drawing.] The pedestal on which the cross stands is two feet one inch in height, and nearly the same in the square, or bottom. On one side of the pedestal are two figures sculptured, which appear of great antiquity. Of the inscription underneath, I could only make out the word *Pardon*; the remaining letters probably alluded to the number of days of pardon which this cross gave to the venerator. The cross itself is evidently of later workmanship than the pedestal; it has been wrought from the black lava of the country, and is about two feet high."

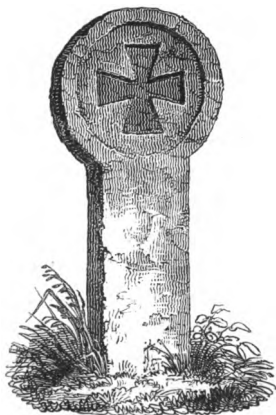
At what period these sacred emblems began to be permanently set up in this country does not satisfactorily appear. A singularly interesting exhibition of the cross, and one which is undoubtedly of high antiquity, exists near the hamlet of Whiteleaf, in Buckinghamshire. It is a monument of a similar description to the celebrated *White Horse* in Berkshire, being cut on a high and steep chalky hill facing the south-west. The perpendicular line of the cross is nearly one hundred feet in length, and about fifty in breadth at the bottom, but decreasing upwards to nearly twenty feet. The transverse line is about seventy feet in length, and twelve in breadth, and the trench cut into the chalk



is from two to three feet deep. This stupendous monument is said to be discernible at a distance of thirty miles. This cross, like the horse, is scoured up with a festival: from this similarity of fabric and custom, Dr. Wise, a learned antiquary of the last century, thinks that both the horse and the cross are the work of the same age, if not of the same hands and time. Both are considered as emblems of triumph; "the horse," says the learned Doctor, with plausible ingenuity, "denotes a victory gained by the Saxons over some other people; as the cross, some action in which the Christians prevailed over the pagans; and since history began, if we except the Saxons themselves, we shall find none of the latter in this island besides the Danes." Both

monuments have been attributed to the illustrious Alfred: as, however, history does not bear out the above pleasing supposition, Dr. Wise thinks it more probable that the formation of the Whiteleaf cross belongs to Alfred's son, Edward the Elder, and that it was executed in honour of a victory gained near the spot, in the year 905.

The earliest sculptured stone crosses were of a rude description, probably similar to those still existing on Carraton Down, in Cornwall, in some parts of Ireland, and in other places, and of which



even tradition has preserved no notice: they are commonly rude stones placed upright in the ground, and having a cross deeply engraven within a disk at the upper end, as in the example in the preceding page, copied from the life of Dr. A. Clarke, and noticed by that eminent Biblical commentator, near Camelford, in Ireland.



The above figure represents the simplest form of the stone cross in entire relief; the original structure,

U

from which the figure is drawn, stands at the village of Alphington, in Devonshire, on the road side between Exeter and Plymouth. It is hewn out of a single block of granite, cut in an octagonal shape, and fixed in a massive stone base. Crosses of this class are of great antiquity, and, from their simplicity of outline, very striking objects, but they are extremely rare.

Crosses were in very early use as marking the boundaries of lordships, parishes, or lands given to monasteries; these would sometimes be framed of wood, but, for reasons obviously connected with durability, more commonly of stone; for instance, at Hatfield, in Yorkshire, is now to be seen an upright shaft, still called *God-cross-stone*, and which has for ages served as the boundary mark of that extensive lordship: not far from Ludoris, as Camden relates, there stood a stone cross, which marked the boundary between Fife and Strathern; it was inscribed with old barbarous verses, setting forth this singular privilege of sanctuary—that any manslayer allied to Macduff, earl of Fife, within the ninth degree, if he came to this cross, and gave nine cows and a heifer, he should be acquitted of the manslaughter: and, not to mention many others—one of the early lords of Worksop, in Nottinghamshire, in a grant to the



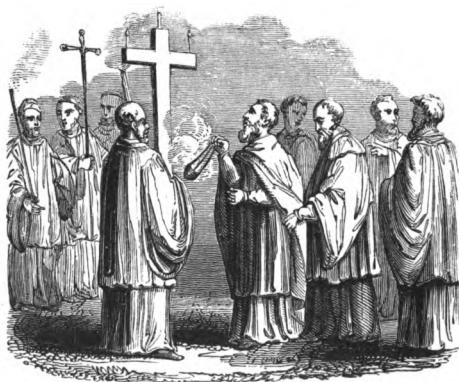
priory of that place, describes his donation as extending to the "*cruces quas Willielmus de Lovetot pater meus, et Ricardus de Luvetot avus meus, propriius manibus erexerunt.*" So sacred, indeed, were these boundary crosses considered when once fixed, that unfair advantages were often taken, by planting them surreptitiously, for the recognition or extension of lands not previously conveyed or defined by the owners; to prevent which practice, a statute of the realm was very early enacted.

On the Continent, crosses not only marked civil and ecclesiastical limits, but probably served also for stations, resting-places, or oratories, where prayer was said, or a verse sung, when the bounds were visited in processions. Crosses on the road, or without the limits of the cemetery, seem also to have been endowed with privilege of sanctuary; for by the 29th and 30th canons of the council of Claremont, held 1093, it is decreed, that if any person should fly to a cross in the road, while pursued by his enemies, he should remain free as in the church itself: and by the 82d chapter of the ancient customs of Normandy, if any one condemned, or having escaped, shall fly to a church, cemetery, or holy place, or if he shall take to a cross fixed in the earth, lay justice shall leave him in peace, by the

privilege of the church, as if it had not laid hands upon him. How far these privileges attached to the innumerable crosses set up in this country, does not appear — probably not to a great extent, or history would, in all likelihood, have recorded some cases connected with so extraordinary a franchise; beside, it has been generally admitted that no place could enjoy, except by royal grant, the full rights of sanctuary in England.

Oswald, the tenth Saxon monarch of Northumberland, prior to his battle with the implacable Cadwalla, is said to have caused a cross of wood to be set up, proclaiming, "Let us kneel down, and jointly beseech the true and living God Almighty, in his mercy to defend us from our haughty and ferocious enemies; for he knoweth that we are carrying on a just war for the defence of our country and ourselves." Bede, to whom we are indebted for the narrative, adds, "in the place where the king offered this prayer, an immense number of miraculous cures are known to have been obtained, as testimonies and memorials of his great faith and confidence in the true God of armies. For even to this day many pious persons are accustomed to resort thither, and cut off small chips of the wood of this holy cross, which they put into water, and then give





it to either men or cattle to drink, or sprinkle them with it, and they immediately recover." Speed supposes this cross of St. Oswald to have been the first that was set up in Britain.

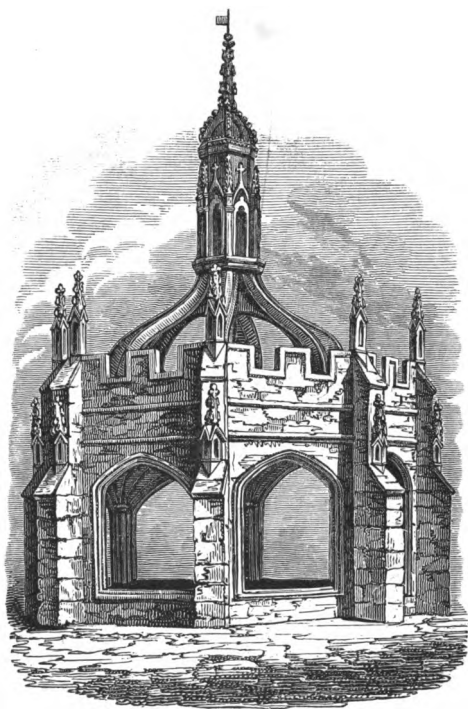
At a later period, however, such erections became exceedingly common, in all places, and on all occasions; not in this country only, but especially on the Continent, where they abound to this day, objects no less of interest and curiosity to the protestant traveller, than of estimation and reverence with the catholic devotee. Hearne says, "It was not looked upon as enough to have the figure of the cross both on and in churches, chapels, and oratories, but it was also in church-yards, and in every house; nay, many towns and villages were built in shape of it; and it was very common to fix it in the streets and high-ways."

Public and private crosses ought to be consecrated, according to an ancient custom. The annexed sketch, from Picart, represents the consecration of a large cross. The Romish ritual prescribes the order of this ceremony:—the celebrant must be dressed in all his pontifical habiliments—the amict, albe, girdle, stole, white pluvial, plain mitre, and his pastoral staff. Thus equipt, he presents himself before the great cross, and part of

the clergy turn towards him ; he makes a discourse to the people upon the excellence of the cross, at the foot whereof three tapers are lighted ; then the celebrant takes off his mitre, and repeats a prayer before the cross. Litanies and an anthem follow : he then sprinkles the cross, and afterwards perfumes it with frankincense : that being performed, he sets candles upon the top of each arm of the cross, which, if it be so high that he cannot reach the top, he is furnished with a ladder. The ceremony concludes with psalms and prayers. The consecration of all crosses intended for public places, cross-ways, and high-roads, is performed after the same manner. In the case of small crosses newly made for processions, churches, chapels, altars, or private families, the ceremony is somewhat different from the foregoing.

Not only has the sculptor been called upon to display his ingenuity, in transforming and adorning single masses of stone or wood, under the circumstances already described, but the skill of the architect has been shewn, in raising those curious structures, which, under the designation of market crosses, are still extant in many of our towns and villages. The greater part of these have been demolished ; but in several places, the demolition has proceeded rather in connexion with the public







convenience, than from any objection to the crosses themselves. As a specimen of this class of crosses, still standing, and to the credit of the neighbouring nobility, in good repair, may be adduced that of Malmsbury in Wiltshire, represented in the cut. Britton gives an engraving of this venerable cross, which is thus described by Leland in his *Itinerary*. "There is a right fair and costly peace of worke in the market place, made al of stone and curiously vaulted for poore market folkes to stand dry when rayne cummeth. There be 8 great pillers, and 8 open arches: and the work is 8 square. One great pillar in the middle beareth up the vault. The men of the towne made this peace of worke in hominum memoria"—perhaps in the reign of Henry VII. Many of the public crosses in this country, although they might not afford to the market people shelter and shade like that of Malmsbury, and others that might be mentioned, were not less the boast of the places where they stood, having been erected from the most exquisite designs, and in the most beautiful style of architecture. Of these fabrics, perhaps the most elegant and splendid was the cross at Coventry, erected about the middle of the 16th century, and demolished in 1771. Britton gives various details connected with its foundation and restora-

tion: some idea of the latter affair may be derived from the recorded fact, that, in gilding alone, 15,403 books of gold were expended upon it!

The cross of Edinburgh, so noted in connexion with many of the public transactions of that city, was sacrificed to public convenience, by order of the magistrates, and with the consent of the lords of session, in 1756. The tower, an octagonal structure, was demolished; but the cross, properly so called, and which consisted of a column of stone about twenty feet high, surmounted with a unicorn, is still preserved at the house of Drum, near Edinburgh. Sir Walter Scott has an interesting note on this piece of antiquity in "Marmion," where the minstrel informs his auditors how

"Dun-Edin's cross—a pillar'd stone  
Rose on a turret octagon—  
—But now is razed that monument  
Whence royal edict rang,  
And voice of Scotland's law was sent,  
In glorious trumpet clang:  
O be his tomb as lead to lead,  
Upon its dull destroyer's head,  
—A minstrel's malison is said."

It was from the steps of these crosses that proclamations used formerly to be made to the people, as

is still the practice in some places: from them, too, banns of marriage were ordered to be published, during the Protectorate. In some places they are called "butter crosses," as affording standings to the persons who deal in that commodity. "The general intent of market crosses," says the historian of Winchester, "was to excite public homage to the religion of Christ crucified, and to inspire men with a sense of morality and piety amidst the ordinary transactions of life." To promote these and other objects, the monks sometimes preached from their steps.

As, however, the laity had their market crosses, so the clergy had their preaching crosses, several of which were of particular note, not only before, but even after, the Reformation. One of the most interesting erections, however, of this description in England, was the famous St. Paul's Cross in London. This celebrated pulpit was strongly built of timber, mounted upon steps of stone, and covered with lead; the whole surmounted by a large fancy cross. The earliest mention of it in history occurs in the year 1250, when king Henry III. commanded a general assembly to be made at the cross, where he in person commanded the mayor, that on the morrow he should cause to be sworn before the

aldermen, every youth of twelve years of age or upward, to be true to the king and his heirs, kings of England. In the same year, the same monarch caused to be read at this cross, a bull obtained from Pope Urban IV., as an absolution for him and for all that were sworn to maintain the articles made in the parliament at Oxford. In the year 1299, the dean of St. Paul's cursed at the cross all those who had searched for a hoard of gold, reputed to be secreted in the church of St. Martin-in-the-Fields. This pulpit cross was by tempest of lightning and thunder much defaced: it was afterwards new built by Thomas Kempe, who was bishop of London from 28 Henry VI. to 5 Hen. VII.

The following interesting particulars, relative to this cross, are extracted from the letter of a correspondent in Hone's "Every-Day Book," where there is a print, engraved from a drawing in the Pepysian library. From this the annexed sketch is copied, and probably represents the cross which was erected about 1450.

"It was, for a considerable period, a custom on Good Friday in the afternoon, for some learned man, by appointment of the bishop, to preach a sermon at St. Paul's Cross, which was situated in the midst of the church-yard, on the north side, towards the





east end. The sermon generally treated of Christ's passion; and upon the ensuing Monday, Tuesday, and Wednesday in Easter week, other learned men used to preach in a similar pulpit, at the Spital, now the Old Artillery Ground, Spitalfields; the subject of their discourse was the article of Christ's resurrection. Then, on Low Sunday, another divine was at Paul's Cross, to make a rehearsal of the four former sermons, either commending or disproving them, as in his judgment he thought fit; all this done (which by the by was no easy task), he was to make a sermon himself, which in all were five sermons in one. At these sermons, so severally preached, the mayor, with his brethren the aldermen, were accustomed to be present in their 'violet' at St. Paul's on Good Friday, and in their 'scarlets,' both they and their ladies, at the Spital in the holy-days, except Wednesday in violet; and the mayor, with his brethren, on Low Sunday, in scarlet, at Paul's Cross. Since the Restoration, these sermons were continued, by the name of the Spital sermons, at St. Bride's, with the like solemnity, on Easter Monday, Tuesday, and Wednesday, every year.

"Respecting the antiquity of this custom, I learn from Maitland, that in the year 1398, King Richard, having procured from Rome confirmation of such

statutes and ordinances as were made in the parliament begun at Westminster and ended at Shrewsbury, he caused the same confirmation to be read and pronounced at Paul's Cross, and at St. Mary's, Spital, in the sermons before all the people. Philip Malpas, one of the sheriffs, in the year 1439, the eighteenth of Henry VII., gave twenty shillings a year to the three preachers at the Spital. Stephen Foster, mayor, in the year 1454, gave forty shillings to the preachers of St. Paul's Cross and Spital.

“For the maintenance of these St. Paul's Cross sermons, many of the citizens were liberal benefactors; as Aylmer, bishop of London, the Countess Dowager of Shrewsbury, Thomas Russel, George Bishop, who gave ten pounds a year, &c.: and for further encouragement of those preachers, in the year 1607, the lord mayor and court of aldermen then ordered, ‘that every one that should preach there, considering the journies some of them might take from the Universities or elsewhere, should, at his pleasure, be freely entertained for five days' space, with sweet and convenient lodging, fire, candle, and all other necessaries, viz. from Thursday before their day of preaching, to Thursday morning following.’ This provision had a good effect, and the custom continued for some time; added to which, the bishop



of London, or his chaplain, when he sent to any to preach, signified the place whither he might sojourn, at his coming up, and be entertained freely. Towards this charge of the city, George Palin, a merchant of London, gave two hundred pounds to defray expenses."

St. Paul's Cross, as Pennant observes, was used, not only for the instruction of mankind by the doctrine of the preacher, but for every purpose, political or ecclesiastical; for giving force to oaths; for promulgating laws, or rather the royal pleasure; for the emission of papal bulls; for anathematising sinners; for benedictions; for exposing penitents under the censure of the church; for recantations; for the private ends of the ambitious, and for defaming those who had incurred the displeasure of the crown.

Strype, in his Ecclesiastical Memorials, notices that "on the 8th day of March, 1555, while a doctor preached at the cross, a man did penance for transgressing Lent, holding two pigs ready drest, whereof one was upon his head, having brought them to sell." And it was before this cross, in 1483, that the famous Jane Shore, concubine of Edward IV. appeared in the penitential habit, so curiously described by Hardyng, in his Chronicle.

"On the 17th of November, 1595, (says Stow) a day of great triumph for the long and prosperous raigne of her Majestie (Queen Elizabeth) at London, the pulpit crosse in Pawle's church-yard was new repayred, painted, and partly inclosed with a wal of bricke: Doctour Fletcher, bishop of London, preached there in prayse of the queene, and prayer for her majestie, before the lord mayor, aldermen, and citizens, in their best liveries."

Pennant says, the last sermon which was preached at this place was before James I., who came in great state from Whitehall, on Midlent Sunday, 1620, accompanied by his Queen, Charles Prince of Wales, the Archbishop of Canterbury, and the whole court: but Mr. Ellis, the learned and indefatigable editor of the new edition of Dugdale's "History of St. Paul's Cathedral," says there is a sermon in print, entitled, "The White Woolfe, preached at Paul's crosse, February 11, 1627;" and according to the continuator of "Stow's Annals," Charles I., on the 30th May, 1630, having attended divine service in the Cathedral, "went into a roome, and heard the sermon at Paul's Crosse."

Thus this cross stood till it was demolished, in 1643, by order of parliament, executed (says Mr. Hone) by the willing hands of Isaac Pennington, the

fanatical Lord Mayor of London for that year, who died in the Tower a convicted regicide.

Besides the preaching cross at St. Paul's, which has become most noted, there were several others; that in Spitalfields has been alluded to above. It was here that those discourses known as "Spital Sermons" originated. There were likewise preaching crosses, or elegant stone pulpits, erected for the purpose of delivering discourses in the open air, contiguous to the House of Black Friars, at Hereford, in the church-yard of Iron Acton in Gloucestershire, at Holbach in Lincolnshire, and near the Abbey at Shrewsbury, to which might probably be added some others. Of the description of persons who assembled about these last named crosses to hear discourses, we have no account; but we are repeatedly assured, on good authority, that not only the Lord Mayor of London, and the city officers, but other persons of quality of both sexes, attended the Easter Sermons delivered from the stone pulpits at St. Paul's and the Spital. It would probably be not a little difficult to induce like audiences to attend and listen to a long out-of-doors sermon, at such places, and at the same early season, in our day. But, in addition to the generally superior weather-seasoning even of such persons two centuries ago, it

is probable there may have been some sort of awning or shelter provided when the season was inclement. Britton supposes that some of these stone pulpits may have been surrounded, for this purpose, by a sort of cloisters.

**CHAPTER XIII.**  
**MEMORIAL CROSSES.**

**Y**

## SONNET.

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Jove's sacred trees, oracular of yore,  
As oft responsive in Dodona's grove,  
Live in the poet's song: and as we rove  
Through Britain's isle, when pausing oft before  
The oak of centuries, almost do we sigh,  
And wish it had a voice to tell the tale  
Of generations with their years gone by:  
But, how much more, when, in some lonely vale,  
Deep wood, or on wild heath, the traveller's eye  
Greets the prone shaft, or upright mouldering cross,  
Plain, or quaint sculptured, or o'ergrown with moss,  
Would he it could relate how each strange tide  
Thereby, of thought, skill, piety, and pride,  
Hath flowed, since first the stone the elements defied.

## Memorial Crosses.

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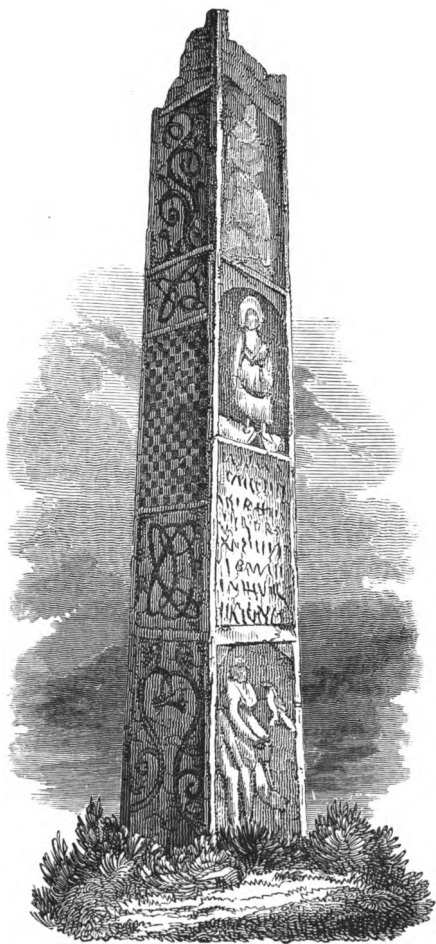


THE foregoing sonnet was not composed in forgetfulness of those crucifixes which, according to Romish legends, have at one time or other either spoken outright, or shewed other tokens of intelligence, but in allusion to that obscurity which so frequently veils the history of many crosses now standing to puzzle the antiquary. These, though often much mutilated, or reduced to mere shafts, are commonly objects of singular interest, whether or not tradition or history may happen to have preserved the story of their erection. Of monuments of this description, the obelisk still standing in the church-yard of Bewcastle, in Northumberland, and represented in the

annexed engraving, is an interesting specimen. It is described by bishop Gibson, in his edition of Camden, as of one entire square stone, about twenty feet high, and curiously wrought; there is an inscription too, but the letters are so dim, that they are not legible: but seeing the cross is chequered like the arms of the family of Vaux, we may suppose it has been erected by some of them. The shaft is of free stone, and each of the four sides is about two feet broad at the bottom. Antiquaries have been much puzzled to account for the origin of this cross: an intelligent writer in the Gentleman's Magazine conceives it to be a sepulchral monument of a Danish king slain in battle, or a standing memorial of the conversion of the Danes to Christianity: that the stone belongs to the Christian era, the sculptures sufficiently testify, and that it was a place of sepulture, seems very probable; whether or not the chequers are intended for heraldic symbols is disputed. Near Louth, in Lincolnshire, there is a tall sculptured cross, said to be made of a single stone, sent from Rome, and erected by order of the Pope.

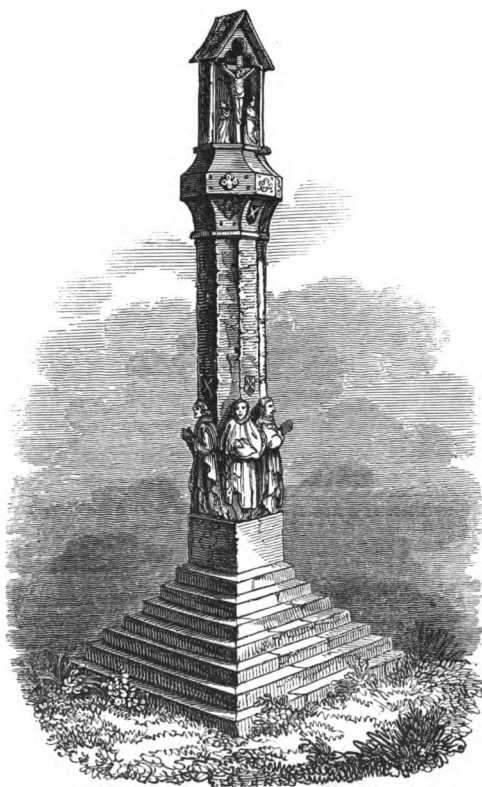
A very elegant specimen of these early memorials was the celebrated "Neville's Cross," erected at Beaurepaire (or Bearpark, as it is now called), about two miles north-west from Durham, to commemorate











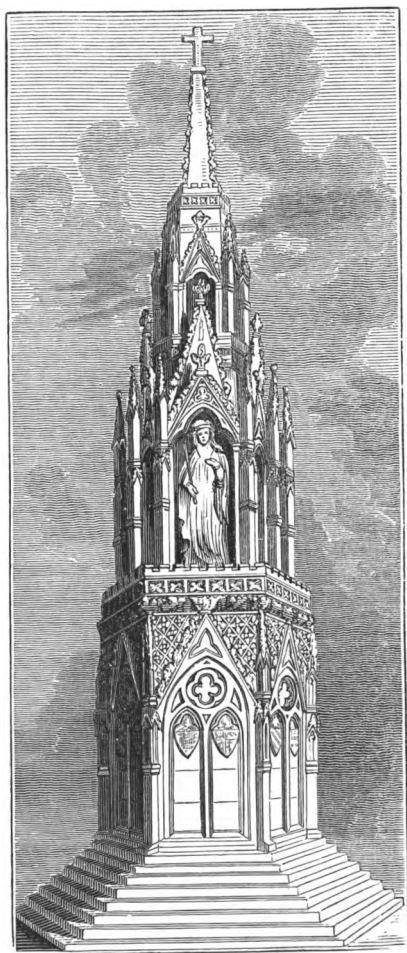
the victory gained by Lord Ralph Neville over the Scottish army, in the reign of Edward III., October 17, 1346. This beautiful cross was standing entire until the year 1589, when it was defaced and broken down; its pristine state is represented in the cut, and a minute description may be found in Davis's *Rights and Monuments*: [xx. p. 361.]

In the adjoining county of Northumberland, there is still standing, by the side of the road over Hedgeley Moor, the richly sculptured shaft of a stout stone cross, set up as a memorial of the death on the spot, of Sir Ralph Percy, in one of the skirmishes preliminary to the celebrated battle of Hexham, in the same county, May 12, 1464.

Of crosses of memorial, or what may with great propriety be called *road side* crosses, those which were ordered to be erected by King Edward the First, on the different stages where the corpse of Queen Eleanor rested during its removal from Herdeley, in Nottinghamshire, to Westminster Abbey, about the year 1290, have perhaps been most celebrated in this country. Mr. Gough states, that there were fifteen of these elegant structures originally set up; but only three are now remaining, namely, at Geddington, Northampton, and Waltham. "And such," says Mr. Britton, "is the peculiar beauty and variety of

these, as specimens of architecture, and productions of art, that we cannot but sincerely regret the destruction and loss of the others." Britton, in his *Architectural Antiquities*, has given beautiful engravings of the three crosses, as they appeared about twenty years since: that near Northampton was in the most perfect state of preservation, and perhaps was originally the most beautiful: "the cross at Waltham," says the authority just named, "does not differ strikingly in its general design from that near Northampton; it was, however, more exposed to the causes of dilapidation. Standing in a narrow street, which was also a great thoroughfare; attached, moreover, to an inn, the fact of its mutilation becomes less surprising." After such an account, and when this venerable relic of architectural skill had fallen so much into decay, as to have become within the last two or three years an almost shapeless mass of stone, it is gratifying to transcribe the following particulars from a recent popular publication:—"A few years more would have left nothing of Waltham Cross remaining but the name. Fortunately the attention of the neighbouring gentry, and of others who take an interest in such subjects, was called to this, while it was yet time to save something of its pristine form and matter, and while it still afforded







indications upon which much that was deficient might be restored. A meeting was consequently held, at which Colonel Moody, of the Royal Engineers, presided; resolutions were entered into to raise money by subscription, for the purpose of restoring or repairing the monument; and a subscription was immediately commenced by those present. The designing and direction of the work were entrusted to Mr. W. B. Clarke, assisted by a committee of the subscribers. The restoration is, upon the whole, satisfactory. The annexed cut represents the cross as restored.

Of the crosses erected in London by Edward, in memory of his beloved queen, two at least have been somewhat celebrated, namely, those of Cheapside and Charing. The former stood opposite to Wood-street, and supported originally a statue of Eleanor; but becoming ruinous, it was rebuilt in 1446, at the expense of the citizens, in an elegant style. In the year 1581, after complaint had been made that the cross was a nuisance, on the night of the 21st of June, the images round about it were broken, especially those of the virgin and child. They were subsequently repaired, but were again demolished in 1596, "with profane indignity." Queen Elizabeth did all in her power to restrain

the bigots; but the cross afterwards met with more formidable enemies in the Puritans. On the 27th April, 1642, the common council ordered the city members to apply to Parliament for leave to take down this offensive structure, and in the following year the Parliament passed a law for the demolition of all crosses. The destruction of this famous cross was committed to Sir Robert Harlow, who marched to Cheapside with a troop of horse, and two companies of foot. The soldiers were necessary to protect the workmen from the indignation of the citizens, many of whom viewed with pain and regret the demolition of one of their proudest monuments. The annexed engraving, which is copied from *The Mirror*, represents the parties in the Gothic act, and at the same time exhibits an outline of this ancient cross.

Of Charing Cross a part remained until the civil wars of Charles I., when it was regarded by the infatuated populace as a monument of popish superstition, and consequently destroyed. After the restoration, an equestrian statue of Charles I., the first ever executed in this kingdom, was erected in its stead.

In a curious old work, entitled "*the Byrth, Lyf, and Actes of King Arthur*," first printed by Caxton, in 1485, and lately edited by Mr. Southey, several





striking incidents occur, which, however fabulous, shew how much importance was attached to the figure of the cross before that period. The following passage will no doubt be acceptable to most readers, not only as illustrating this fact, but as affording at the same time a fair specimen of this strange and once popular romance.

**Capitulum xvi.** + + + + "And at the last he (syr lancelet) came to a stony crosse whiche departed two wayes in waste land, and by the crosse was a stone that was of marbel, but it was so derke that syr lancelet myght not wete what it was. Thenne syr Lancelot lokyd by him, and sawe an old chappel, and ther he wende to have fond peple, and syr lancelet teyd his horse tyl a tree, and there he dyd of his sheld, and henge it vpon a tree, and thenne he went to the chappel dore, and fonde it waste and broken. And within he fond a fayr aulter ful rychely arayed with clothe of clene sylke, and there stode a fayre clene candelstyk, whiche bare syxe grete candels, and the candel styk was of silver. And whenne syre lancelet sawe this lyght, he had grete wylle for to entre in to the chappel, but he could fynde no place where he myghte entre, thenne was he passynge hevye and desmayed. Thenne he retorned and cam to his hors, and dyd of his sadel and brydel, and lete hym pasture, and vnlaced his helme, and ungyrd his swerd, and laide hym doune to slepe vpon his shelde to fore the crosse.

**Capitulum xviii.** And soo he felle on slepe and

Z

half wakyng and slepyng he sawe come by hym two palfreys alle fayr and whyte, the whiche bare a lytter, therin lyenge a seke knyghte. And whenne he was nyghe the crosse, he there abode styll. Alle thys syr launcelot sawe, and beheld, for he slept not veryly. And he herd hym saye, O swete lord whanne shal this sorowe leve me. And whanne shalle the holy vessel come by me, where thurgh I shalle be blessid. For I have endured thus longe, for lytyl trespace. A ful grete whyle complayned the knyght thus, and alweyes syr launcelot herd it. With that syr launcelot sawe the candelstyck with the syxe tapers come before the crosse, and he saw no body that brought it. Also there came a table of sylver and the holy vessel of the sancgreal whiche launcelot had sene afore tyme in kyng Pescheours hows. And there with the seke knyghte sette him up and helde vp bothe his handes, and said, Faire swete lord which is here within this holy vessel, take hede vnto me that I may be hole of this maladye. And ther with on his handes and on his knees he went soo nyghe that he touched the holy vessel, and kyste hit, and anone he was hole, and thenne he sayd, lord god I thank the, for I am helyd of this sekenesse. So whanne the holy vessel had ben there a grete whyle hit wente vnto the chappel with the chandeler and the light, soo that launcelot wyst not where it was become for he was overtaken with synne that he had no power to rise ageyne the holy vessel, wherefor after that many men said of hym shame, but he took repentaunce after that. Thenne the seke knyght dresid him up, and kyssed the crosse, anone hys squyer brought him his armes, and asked his lord how he dyd. Certes

sayd he, I thanke god ryght wel thurgh the holy vessel I am helyd. But I have merueil of this slepyng knyght that had no power to awake whanne this vessel was brought hyder. I dare ryzt wel saye, sayd the squyer, that he was never confessid. By my feythe, said the knyght, what somever he be, he is vnhappy, for as I deme he is of the felauship of the roud table, the which is entryd in to the quest of the Sancgreal. Sire, said the squyer, here I have brought yow alle your armes sauf your helme and your suerd, and threrfor by myn assente now may ye take this knyghtes helme and his suerd and so he dyd. And whanne he was clene armed, he took syr laücelots hors, for he was better than his and soo departed they from the crosse." After thirteen more chapters of adventure, we find syr Launcelot coming to another cross, and, as before, he "took that his hoost as for that nyghts."

**Capitulum Tertium.** "And soo he dyd of his helme and his shelde and made his prayers unto the crosse that he neuer falle in dedely synne ageyne. And soo he leyd him doune to slepe. And anone as he was on slepe, hit befelle hym there an advysyon, that there came a man afore hym alle by compas of sterres, and that man ledde in his felaushyp seuen kynges and two knyghtes. And alle these worshipped the crosse knelyng upon their knees, holdyng up their handes toward the heuen. And alle they sayd, fair swete fader of heuen come and vysyte us and unto us eueryche as we have deserued. Thenne loked launcelot vp to the heaven, and hym semed the cloddes dyd open, and an old man came doun with a company of angels, and alyghte among them, and gafe vnto eueryche his bless-

ynge and called them his seruauntes, and good and true knyghtes. And whanne the old man had sayd thus he came to one of the knyghtes and sayd, I have lost alle that I have sette in the. For thou hast ruled the ageynste me as a warryour and vsed wrong werres with vayne glory more for the pleasyr of the world than to please me, therefor thou shalt be confounded without thou yelde me my tresour. Alle this advysyon saw syr Launcelot at the crosse. And on the morne he took his hors and rode tyl mydday, and there by adventure he mette with the same knight that took his hors, helme and his suerd whan he slept whan the Sancgreal appiered afore the cross. Whanne sire launcelot sawe hym, he salewed hym not fayre but cryed on hyghe, knyghte kepe the, for thou hast done me grete vnkyndness. And thenne they put afore them their speres, and sir launcelot come soo fyersly vpon hym, that he smote hym and his hors doune to the erthe, that he had nyghe broken his neck. Thenne sir launcelot tooke the knyghtes hors that was his own afore hand, and descended from the hors he sat vpon and movnted vpon his own hors and teyed the knyghtes own hors to a tree that he myght fynde that hors when that he was aysen. Thenne sir launcelot rode tyl nyght, and by adventure he met an heremyte, and eche of them salewed other, and there he rested with that good man alle nyght, and gaf his hors suche as he myghte gete. Thenne sayd the good man vnto Launcelot, of whens be ye, syr, said he, I am of Arthurs courte, and my name is sir launcelot da lake, that am in quest of the Sancgrael. And therefor I pray yow to counccille me of a vysyon the whiche I had at the Crosse. And he told hym alle."



There is at present to be seen, by the road-side, at Wheston, near Tideswell, in Derbyshire, an interesting and picturesque stone cross, probably one of a numerous family which the piety of very early times erected on the High Peak. Mr. Rhodes, in connexion with a beautiful etching, thus describes it in his "Peak Scenery:"—"In one part of the village, near the road-side, stands an old stone cross, which, like every thing else that the place contains, is closely embosomed in trees. The upper part of the cross, which is evidently of an ancient date, and of a singular construction, resembles, in some of its ornaments, the foliated ramifications of a Gothic window; the shaft is unadorned, and more modern. One side of this curious relic of former times represents the infant Saviour in the arms of his mother; over their heads there is a faint indication of a star, emblematic of the ray that directed the wise men of the East to the birth-place of Jesus. The other side of this venerable cross exhibits the crucifixion of Christ; whose birth and death it has apparently been the design of the sculptor to commemorate, in the erection of this symbol of his faith. Several of these ancient structures have been found in this part of Derbyshire, but only a few have escaped the dilapidating progress of time; others have been

destroyed as objects of no value. The shaft of a cross, originally of no mean workmanship, has in one place been converted into a gate-post; at another, one has been scooped or hollowed out, and made into a blacksmith's trough. I have seen one, which is richly sculptured on the three remaining sides, with figures, and a variety of ornaments, all well executed, that was long applied to this humble purpose. It is now in the possession of Mr. J. Staniforth, of Sheffield. A small portion of the cross at Wheston has lately been broken off, which I observed had been used as a common piece of stone, and built and cemented into an adjoining wall. When so little interest has been felt in the preservation of these relics, it is only surprising that so many of them yet remain."

Amidst the memorials, "few and frail," and in striking contrast with those more substantial edifices which piety has placed amidst the picturesque magnificence of Alpine scenery, travellers and draughtsmen have rarely failed to be struck by the occurrence of crosses, set up at intervals along their route—the transverse piece generally pointing in the direction of the road, and serving in some sort as guide-posts; the form alone insuring respect for what would otherwise soon be carried away, in a





region where wood is so scarce. Brockedon, in his splendid "Illustrations of the Passes of the Alps," has introduced these objects with striking effect into some of his charming views; a characteristic scrap from one of these wild scenes, as including an example of the occurrence of the feature alluded to, is given in the annexed engraving. Not unfrequently, however, these structures owe their erection to other causes: the tourist above-named, describing a torrent which he crossed on the Little Saint Bernard, observes, that "fearful accidents have happened here, though the road is good, and there is no appearance of danger; several crosses are near, the chroniclers of death, to solicit prayers for the souls of the unfortunate, whose humble memorials are their initials, and the dates of the accidents, preceded by P. I., or, as it is sometimes carved at length on the cross, '*Perit ici.*' "

Throughout Spain, and in many parts of South America, the traveller meets with thousands of crosses, placed like the above, near the sides of the roads, as well as in recluse situations, and, like them also, "the chroniclers of death"—of death, not however from the falling of the mountain avalanche, or the yielding of the precipice over the treacherous ravine, but by the murderer's knife. In the former

country, these crosses are sometimes rudely fashioned from blocks of stone, with a short inscription cut on each, simply mentioning that *aquí mataron* (here they killed) such a person, on such a day and year: in the latter, the crosses are frequently of a more flimsy make and material. How forcibly do these mementoes recall to our memories the powerful lines of Byron, which, although written with reference to the Alps, are more strictly applicable to Spain and America.

“ And here and there, as up the crag you spring,  
Mark many rude-carved crosses near the path;  
Yet deem not these devotion's offering—  
These are memorials frail of murderous wrath;  
For wheresoe'er the shrieking victim hath  
Poured forth his blood beneath the assassin's knife,  
Some hand erects a cross of mouldering lath;  
And grove and glen with thousand such are rife,  
Throughout this purple land, where law secures not life.”

In allusion to the number of these striking memorials which occur in different parts of Christendom, a modern Catholic author, the blandness of whose style is calculated to make us sometimes forget for a moment that usages often productive of effects confessedly very picturesque, under the influence of the Romish Church, may nevertheless be utterly unsanctioned by revelation, thus writes:—“ Innu-

merable crosses, of stone or wood, were erected by the public ways, in the heart of forests, and amidst the wildest scenes of nature; on bridges, which heard, amidst the eternal murmur of the streams, the chaunt of Nocturnus in the night; and on the craggy summits of islands, that lay far in the melancholy sea; that no place might be left without the symbol of human redemption, and the memorial of the passion of Jesus. Descending from the mountain of St. Bernard, under the fort of Bard, in a spot which seems made by Nature herself for the destruction of an army, and where modern art now vies with her in appalling frowns, with what delightful surprise does one discover the peaceful images of heaven's mercy, the Madonna and the cross! Time was when England too possessed them. In the vast fens surrounding Crowland, we read of there being immense crosses placed, as on the boundaries between Holland and Kesteven, Alderbound and Goggisland. In the ancient groves, too, which never heard the woodman's stroke amidst the giant trunks' projecting arms, like that forest which clothes the shore of Bolsenas' Lake, through which the pilgrim mounts to Montefiascone, you would find the cross to sanctify the melancholy shade. Thus we read, in the books of chivalrous fable, how the knights-errant

used to hang up their shields by the stone crosses in the forests. In poetry, as in nature, we sometimes come upon them suddenly with glad surprise. How impressive is that instance amidst a battle-scene in the lay of Marmion, when Clare looks round for water to slake his dying thirst, as he lay wounded on the wild heath near a stone cross :

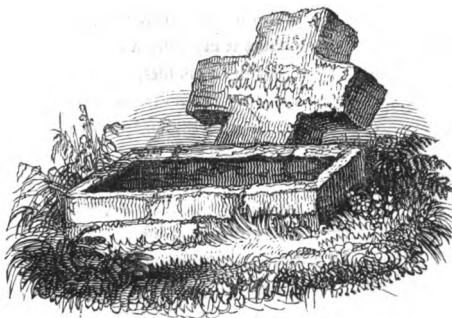
“ ‘ Where shall she turn ? Behold her mark  
A little fountain cell,  
Where water, clear as diamond spark,  
In a stone basin fell ;  
Above, some half-worn letters say —  
‘ Drink, weary pilgrim, drink, and pray  
For the poor soul of Sybil Gray,  
Who built this cross and well.’ ”

Crosses were often set up or ensculptured over wells or fountains of water. St. Chad's, St. Bride's, and Clerkenwell's, in London, were probably once so distinguished, though no traces of such distinction at present remain ; on the other hand, at Tottenham *High Cross* there is a handsome modern fountain, but no cross ; and about three miles from the celebrated Druidical remain on Carraton Down, Cornwall, called “ The Hurlers,” there is an ancient



cross placed, close by what is considered to have been a baptistery, or holy well.

Bumpking Leys, a small village situated a few miles south-east of Ludlow, in Shropshire, is remarkable as possessing an ancient cross and well, of which the annexed cut, copied from *The Mirror*, is a sketch. This relic, of which no historical notice can be obtained, stands at the end of the village, and may have been erected by the monks about the fourteenth century, as the ruins of a convent still exist at the entrance of the Leys. Upon the cross are the remains of an inscription, at present undecypherable, with the exception of what seems to have been the sacred monogram, J. H. S.



Southey, in his poem of Roderick, has a pleasing passage in connexion with one of these fountain-crosses. The old king, after his assumption of the religious habit and character, is represented as very penitent and devotional; on one occasion, after an anxious night,

“ — When morning came,  
Earliest of all the travellers, he went forth,  
And lingered for Siverian by the way,  
Beside a fountain, where the constant fall  
Of water its perpetual gurgling made,  
To the wayfaring or the musing man  
Sweetest of all sweet sounds. The Christian hand,  
Whose general charity for man and beast  
Built it in better times, had with a cross  
Of well-hewn stone crested the pious work,  
Which now the misbelievers had cast down,  
And broken in the dust it lay defiled;  
Roderick beheld it lying at his feet,  
And gathering reverently the fragments up,  
Placed them within the cistern, and restored  
With careful collocation its dear form, —  
So might the waters, like a crystal shrine,  
Preserve it from pollution. Kneeling then,  
O'er the memorial of redeeming love  
He bent, and mingled with the fount his tears,  
And poured his spirit to the Crucified.”

It was the custom of the Portuguese voyagers to

erect a cross on landing upon newly discovered territories: this was the case with Columbus, when he first set foot in America; Robertson thus mentions the fact:—"Columbus was the first European who set foot in the new world which he had discovered. He landed in a rich dress, and with a naked sword in his hand. His men followed, and kneeling down, they all kissed the ground which they had so long desired to seek. They next erected a crucifix, and prostrating themselves before it, returned thanks to God for conducting the voyage to such an happy issue." It is a little surprising that Southey should have omitted to avail himself of this very poetical incident, in that charming song, wherein he describes

"How Madoc from the shores of Britain spread  
The adventurous sail, explored the ocean paths,  
And quelled barbarian power, and overthrew  
The bloody altars of Idolatry,  
And planted in its fanes triumphantly  
THE CROSS OF CHRIST."



**CHAPTER XIV.**  
**CHURCH CROSSES.**

## SONNET.

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Lo, on the altar consecrated stands,  
In dazzling splendour, the rich crucifix !  
Pearls, gems, and gold in precious beauty mix,  
And graved thereon, with pierced and outstretched hands,  
A wondrous figure every eye commands :  
How anxious each the sacred form to see !  
Thereto how reverently they bend the knee,  
And sign the forehead ! Thus in foreign lands—  
Thus in our own, the Church of Rome ordains  
The death of Christ to be set forth to all ;  
Symbolically, by this sight explains  
That mystery which for strongest faith doth call :  
Such feeble help, where superstition reigns,  
May bear the senses up, but leaves the soul to fall.

## Church Crosses.

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WE have already seen that crosses immediately followed, if they did not indeed accompany, Christianity into Britain, and that the first missionaries, it is probable, engraved them upon pagan obelisks, where they had an opportunity of doing so. Bede affirms, and Catholic writers strongly maintain the fact, that when St. Austin arrived with the commission of Pope Gregory to convert the natives of this island, and was summoned to appear before Ethelbert, King of Kent, he and his companions approached the royal presence, armed, "not with any diabolical or magical art, but with a divine power, bearing before them a silver cross for their

banner, and a picture of our Lord and Saviour painted on a board."

At what precise period that cruciform ichnography of our churches, which has obtained to such a considerable extent, was first introduced, does not appear; nor is the settlement of the question in this place of so much importance as the notoriety of the fact, that a great number of our very ancient places of worship were built on a ground plan, in the form of a cross,—many churches so distinguished existing, as is well known at this day, in all parts of the kingdom, as well in the most retired villages, as in the most populous towns and cities. In contradistinction to the heathen temples, which were generally circular, the form adopted by the early Christians for their ecclesiastical buildings was usually an oblong, in allusion, it has been said, to the shape of a ship, to remind those who worshipped therein, that as Noah and his family by Divine favour were saved in the first ark from the consequences of that flood which drowned the old world,—so they, having entered into the ark of the gospel, through the privileges of a new covenant, were fellow passengers on the ocean of life, and sailing in safety from this world to a better—voyagers from time to eternity! Be this as it might, the simple parallelogram was in



process of time intersected by a shorter limb, and the whole arrangement exhibited what we now see,—not only a pleasing disposition of parts, but the shape of a couped cross, as is usually implied in the definition of a “nave and transept.”

In Catholic countries, the site of an intended church is indicated by planting a wooden cross; and the first stone, generally laid by a bishop, with much ceremony, in the situation where the altar is to stand, is marked with a cross; sometimes with six—the bishop scoring one on each face of the block. Stone crosses, of elaborate workmanship, seem to have been very general at an early period, as appendages to the larger churches and monasteries. The author of the “Vision of Pierce Plowman,” after describing the “Minster of Friars Preachers,” proceeds thus:—

“And a curious cros craftely enlayted  
 With tabernacles ytight to toten al abouten  
 The pris of a ploughland of pennies so round  
 To apprviele that pylar were pure lytel  
 Then I munte me forth the mynstere to knowen,” &c.

Frequently, indeed almost universally, did the sacred symbol of man's salvation surmount the chancel gable, or occupy some other elevation on the walls, of our old churches: and generally also it

is to be seen sculptured, plain or flory, upon those recently erected, when they approximate in any degree the apocryphal designation of *Gothic*. It is in most instances a pleasing and appropriate, and in many a picturesque ornament; especially when, as we have sometimes seen, an immense cloak of ivy invests the sacred edifice, curtains or conceals the narrow windows,

“ And, climbing to the cross,  
Wreathes it, and half conceals its sacred form  
With bushy tufts luxuriant.”

The most conspicuous elevation, however, which the cross has attained, in connexion with sacred architecture, is the point at which it surmounts most churches in Christendom, from its altitude of 502 feet above the Tyber, on the magnificent dome of St. Peter's at Rome, to the humblest village-spire in this country. This is a peculiarity which has not escaped its Catholic advocates. Dr. Milner, after stating that in consequence of an assertion in the Homilies, that Catholic “*images* of Christ and his saints are *idols*,”—“all statues, bas-relievos, and crosses were demolished in all the churches, and all pictures were defaced; whilst they continued to hold their places, as they do still, in the Protestant

churches of Germany. At length (continues he) common sense regained its rights even in this country. Accordingly (he triumphantly adds) we see the cross exalted at the top of its principal church (St. Paul's), which is also ornamented, all round, with the statues of saints; most of the cathedral and collegiate churches now contain pictures, and some of them, as, for example, Westminster Abbey, carved images."

After a church has been erected and consecrated, the Roman pontifical prescribes a very curious ceremony: while the bishop is singing the *Veni Creator*, one of the subdeacons takes some ashes, and scatters them on the pavement before the altar in the form of a St. Andrew's cross. The bishop then puts on his mitre, and, whilst some of the officers are singing in chorus, he draws upon the ashes, with his crosier, a double alphabet in capitals—the Greek letters occupying one limb and the Roman the other; this alphabet is said to represent the first principles of the Christian religion; and the cross to signify that the first thing a Christian should learn is Christ crucified.

Within the churches, wherever the Catholic religion prevails, the cross occupies a variety of important, and in some cases most imposing stations. Sometimes it occurs as an ornament merely, and

then its appearance is rich or rude, according to the importance of the place or the ingenuity of the artist; but generally, it is to be regarded not as incidental or ornamental merely, but as an integral object in the *tout-ensemble* of the devotional solemnities—an appendage of indispensable importance in the regular worship.

The famous Dr. Donne, who was brought up a Roman Catholic, has a quaint and curious little poem on the cross: the piety of the following lines half redeems them from the superstition with which they are conceited:—

“ Since Christ embraced the cross itself, dare I,  
His image, th’ image of his cross deny ?  
Would I have profit by the sacrifice ?  
And dare the chosen altar to despise ?  
It bore all other sins, but is it fit  
That I should bear the sin of scorning it ?  
Who from the picture would avert his eye,  
How would he fly his pains who there did die ! ”

To particularize all the crosses which various authors have noted as magnificent or miraculous, in different churches, would be an endless task; a specimen must therefore suffice. It ought to be known that a hundred lamps, which are kept continually burning, illuminate the shrine of St. Peter at Rome,

with the exception of a short period when the *Tenebræ*, a Roman Catholic service, signifying *darkness*, is performed, on and before *Good Friday*, when the lights are put out to denote the circumstances and darkness of the crucifixion. After this celebration, on two evenings of Easter week, the inside of St. Peter's is illuminated by a cross suspended at the eastern verge of the cupola. The cross is about twenty-four feet high, covered with brass plates, on which are fixed about 120 lamps. There is at this time no other light in the church, and the arms of the cross being rectilinear and without ornament, a simple and pleasing effect is produced. The idea of this object may have been derived by Bernini, from the immense lustre, which, in the form of a four-armed cross, decorates the interior of the church of St. Mark at Venice.

It has before been observed, that the festival of the Holy Cross, or Holy Rood day, is marked in our almanacks, as well as in the Church of England and Roman Catholic calendars, for celebration on the 14th of September. In Catholic countries, the figure of the cross is on this day elevated from the rood-loft in the sight of the congregation; and the Roman Missal contains a service, entitled the "Exaltation of the Holy Cross," and from which the following

passages are translated :— Collect. “*Deus, qui*— O God ! who this day fillest thy people with joy, by the yearly solemnity of the Exaltation of the Holy Cross: grant, we beseech thee, that as we believe the sacred mystery of our redemption in this mortal life, so we may feel the effects thereof in the life to come. Through,” &c. Anthem. “*Alleluia, Alleluia*. Sweet nails, sweet wood, that bore so sweet a burden ; thou alone wast worthy to bear the King, the Lord of heaven. *Alleluia*.” There are three or four other collects on the cross in this service, which is, of course, of universal use among Catholics on Holy Rood day. *Rood* is a Saxon word, signifying a cross, and was the word used by our ancestors ; from which denomination Holyrood House, Edinburgh, derives its name. The *Rood*, anciently used in our churches, was a carved or sculptured group, consisting of a large image of Christ on the cross, generally accompanied by the Virgin Mary on one side, and St. John on the other ; though sometimes for these were substituted the four evangelists : to the principal figures were frequently added rows of saints on either side ; the patron saint of the place at least, was rarely omitted.

This celebrated symbol was always placed in a gallery, which crossed the nave at the entrance of

the chancel or choir of the church, which gallery was called the *rood-loft*. In this *loft*, or highest room, as the word signifies, the musicians were stationed, to play during mass. The images were generally hidden by means of a curtain let down before them when service was done—but during service time they were lighted up with lamps or tapers. Old Fuller, in allusion to the place of these figures, and responding to his own enquiry—"And wot you what spiritual mystery was couched in this position here-of?" says, quaintly enough, "The church (forsooth) typified the church militant; the chancel represents the church triumphant; and all who will pass out of the former into the latter, must go under the rood-loft, *i. e.* carry the cross, and be acquainted with affliction." At the time of the Reformation, when these *roods* or *crosses* were taken down, the elevated floor which had been occupied by them became the organ-loft, or singing-gallery, as we see in many of our churches at present. It was at this period also, and in lieu of these images, that texts of scripture were written upon the walls of churches. The ancient rood-loft was usually supported by a cross-beam, richly carved with foliage, and sometimes superbly gilt, with a screen of open tabernacle-work beneath.

Images were first removed out of churches in 1538, by command of Henry VIII., and again about 1559, by Queen Elizabeth. The first Rood taken down in the kingdom, was the one belonging to old St. Paul's Cathedral, and this was followed by the removal of all the others from the different churches of the metropolis. One of the most famous in the kingdom, was the Holy Rood which used to be kept at Bexley, in Kent, and was called the *Rood-of-Grace*; its image on the cross miraculously moved its eyes, lips, and head, upon the approach of its marveling votaries. This wonderful rood was eventually brought to London, and Hilsey, then bishop of Rochester, within whose diocese it had performed wonders under the papacy, took it to pieces at St. Paul's Cross, and shewed to the people the springs and wheels, by which, at the will of the priests, it had been secretly put in motion. The open detection and destruction of this gross imposture reconciled many, who had been deceived by similar tricks, to the Reformation. A partial attempt was afterwards made, during the brief resuscitation of the papal authority in England, to restore these ornaments to the churches. Stowe says, that "Dr. Storie and others were appointed by Cardinal Pole, 2 Mary, to visit every parish church in Middlesex, to see



their rood-lofts repaired, and the images thereon to be fixed." Bishop Bonner, during the short reign of this Queen, was very zealous in setting up roods in the churches where they had been pulled down.

One of the most celebrated crosses in Spain is that at Compostella, in the church of St. James, the patron of the Spanish nation. This cross is erected on a platform of stone, and pilgrims are expected to pass under it through a small hole, with their breasts against the pavement, so that such as are never so little too plump must suffer severely. "This," we are told, "is the straight gate of the gospel, through which the pilgrims enter into the high road to salvation." Some, who forgot to pass under the stone cross, as we are informed, by the author of "*Delices de l'Espagne*," have gone back above five hundred leagues to perform the ceremony. The stationary cross of St. Agnello is famed for its antiquity, having, it is said, stood for thirteen hundred years in the cathedral of Ravenna. Some others have acquired a more apocryphal notoriety. The *Santissimo Crocefisso*, at Naples, is feigned to have thanked St. Thomas Aquinas for his beautiful and instructive writings: a crucifix of St. Mary Transpontina, at Rome, frequently, as we are gravely told, conversed in the most familiar manner with St. Peter and St.

Paul. But perhaps the most notable instance on record is that of the sacred crucifix at Trent, which expressed its approbation of the decrees of the famous council held in that city in the sixteenth century!

According to the celebrated Romish writer, Ribadeneira, there was a stone cross in the church of St. Thomas, at Malabar, which on the eve of Christmas commenced shedding blood, as soon as the Jesuits began saying mass, "and not before," says our author, who thus proceeds:—"The holy cross also begins, by little and little, to change its natural colour, which is white, turning into yellow, and afterwards into black, into azure colour, until the sacrifice of the mass being ended, it returns to its natural colour; and that which augments both admiration and devotion is, that, as the holy cross changes its colours, it distils certain little drops of blood, and by little and little they grow thicker, until they fall in so great abundance, that the cloths with which they wipe it are dyed with the same blood; and if any year this miracle fail, it is held as a certain sign of great calamity that is to come upon them, as experience has shewn them!" The Rev. Alban Butler gravely delivers it as his opinion, that the blood of Christ, which is shewn in phials in some of the churches, especially at Mantua, may be

that which has issued from the miraculous bleeding of certain crucifixes, which have been pierced in derision by Jews or Pagans, instances of which, adds he, are recorded in authentic histories.

It is, however, generally in connexion with the altar and its services, that the most magnificent and imposing crucifixes are displayed. At what precise period they began to be placed in this distinguished situation does not appear; doubtless they were very soon introduced where they would be most conspicuous. "Eusebius, and St. Chrysostom," says Milner, "fill whole pages of their works with testimonies of the veneration in which the figure of the cross was anciently held. The latter expressly says that the cross was placed on the altars of the churches." Pope Innocent III. ordered the cross to be placed in the middle of the seven candlesticks, "to give Christians an idea of Christ's intercession between the Jews and Gentiles, whom he has united into one church." It should stand somewhat higher than the middlemost taper. Catholic writers have adduced, as an argument that ought to convince us that the presence of the cross is an essential part of that divine worship which is performed at the altar, the miracle of which Father Gretyar has preserved the memory:—"A Spanish priest was obliged to say

mass before a person of distinction, but having forgot the cross he could not presume to celebrate it. Upon which, an angel, perceiving the holy priest's perplexity and confusion, fetched a cross immediately, and placed it upon the altar, in sight of all the assembly. This cross," our author adds, with becoming gravity, "is religiously preserved, and continues to be the object of the veneration of the faithful."

It is commonly in the adornment of these altars that the munificence of royal and other devotees is displayed: upon their precious furniture, too, have sacrilegious hands often been first laid on the outbreak of any commotion, the elements of which should fail to include any respect for things accounted sacred. In the will of King Henry the Seventh, still preserved in the chapter house at Westminster, and in which the royal testator makes provision for the erection and furnishing of that sumptuous chapel which bears his name, occurs the following clause:—"Also we wol, that our executors, except it bee performed by ourselfis our life, cause to be made for the overparte of the aultre within the grate of our tombe, a table of the lenght of the same aultre, and half a fote longer at either ende of the same, and V fote of height with the

border, and that in the myddes of the overhalf of the said table, bee made the ymage of the crucifixe, Mary and John, in manner accustomed; and upon bothe sides of theim, be made as many of the ymages of our said advouries, as the said table wol receive; and under the said crucifixe, and ymages of Marie and John, and other advouries bee made the XII apostels: all the said table, crucifixe, Mary and John, and other ymages of our advouries and XII apostellis, to be tymbre, covered and wrought with plate of fyne gode. Also we geve and bequethe to the aultre within the grate of our said tombe, our *grette pece of the holie cross*, which by the high provision of our Lord God was conveyed, brought and delivered to us, from the Isle of Cyo in Greece, set in gold, and garnished with perles and precious stones." Among various other rich donations, his majesty further bequeaths to the use of the same alter of Saint Mary, to be erected within the rails of his tomb, "the grettest ymage of our Lady that we nowe have in our jeuellhouse, and a cross of plate of gold upon tymber, to the value of cl."

Messrs. Berrington and Kirk, in the work before quoted, observe, that "the cross is marked on all parts of the dress of our ministers, and on the vessels appropriated to the service, to denote their destina-

tion. On the altars is raised a cross, with the figure of a dead Christ upon it, to bring to our minds that it was he who died for the sins of the world, and that *there is no other name under heaven whereby we must be saved*. Finally, we often sign ourselves with the sign of the cross, pronouncing the words, *In the name of the Father, and of the Son, and of the Holy Ghost*; thereby attesting our belief in the blessed Trinity, and in the incarnation and death of our Saviour." Alban Butler says, "we are regularly to make the sign of the cross at all evangelical words, at the end of the gospel, creed, *Gloria in excelsis*, &c."

Few persons who have entered the Catholic churches have failed to be struck with the magnitude and impressiveness of the altar crucifixes; and however irreverent might be the emotions which were excited by much of the subordinate paraphernalia, we might still suggest the question in the words of Southey:—

" But who can gaze  
Upon that other form, which on the rood  
In agony is stretched !"

In this country, one of the most conspicuous objects in the above enumeration of Catholic ornaments







is the large cross which is embroidered on the mantle of the priest, and which, as his face is generally turned to the altar, and consequently his back towards the congregation during the offertory, has a very striking effect. It appears that this representation is not only worn *before* the priest in some places, as well as *behind*, but that a very curious question has been attempted to be determined by this distinction. It has often been a matter of dispute as to who wrote the "*Imitation of Christ*," which bears the name of Thomas a Kempis. "GERSON, abbe of Verceil," says Cardinal Ganganelli, (Letter XL.,) "is the author." Who, he remarks in another place, "has transfused into it all that holy charity, with which he himself was divinely animated." "Gersen, another author," continues he, "is often confounded with Gerson; nevertheless, it is easy to prove that neither Gersen nor Thomas a Kempis were the authors of that matchless book; and this, I own, gives me infinite pleasure, because I am delighted with the thought of such an excellent work being written by an Italian. There is an evident proof, in the fifth chapter of the fourth book, that it was not a Frenchman who wrote *The Imitation*. It is there expressed that the priest, clothed in his sacerdotal habit, carries the cross of Jesus Christ before him; now all

the world knows that the chasubles (copes which the priests wear at mass) in France differ from those in Italy, in this, that they have the cross upon their backs."

On the subject of the "Religious Memorials," as they have been called—especially as referring to their retention among Protestants, the following note, from Dr. Milner's *End of Religious Controversy*, contains one or two curious particulars. "Martin Luther," says the Doctor, "with all his hatred of the Catholic church, found no idolatry in her doctrine respecting crosses and images; on the contrary, he warmly defended it against Carlostadius and his associates, who had destroyed those in the churches of Wittenberg. *Epist. ad Gosp. Guttal.* In the title pages of his volumes, published by Melancthon, Luther is exhibited on his knees before a crucifix. Queen Elizabeth persisted for many years in retaining a crucifix on the altar of her chapel, till some of her puritan courtiers engaged Patch, the fool, to break it: 'no wiser man,' says Doctor Heylen (*Hist. of Reform.* p. 134.), 'daring to undertake such a service.'" It will probably be recollected by many persons still living, that the late Duke of Norfolk was accredited with considerable liberality of sentiment in this respect, when,

after his avowal of Protestantism, he still suffered the large crucifix to retain its situation on the altar of his chapel, in the noble mansion at Worksop Manor. The prevalent taste for adorning our churches with painted glass, has rather a tendency to countenance the introduction of the cross; for although not frequently of a large size, and accompanied by the usual figure, it constitutes in its simpler design a pleasing and common fenestral ornament.

Much and justly as these pious emblems have been made the subjects of severe animadversion, as well in their injurious tendency as in their actual abuse; there can be little doubt but that their original introduction was consonant with a design to teach the mysteries of religion to the illiterate, at a time when it was deemed safer to impose on the senses than to enlighten the understanding. "The Life of Christ," says the Rev. H. H. Milman, "was told by pictures of his miracles, his death preached by the crucifix. Whenever oral preaching was attempted, the preacher held the cross in his hand, and exemplified and enforced the truth of its arguments by pointing to the wounds, and appealing to the bleeding image. That, however, which began in pious condescension to the weakness of man, ended in confirming that weakness, and substituting

a superstition almost heathen, for the spiritual doctrines of Christianity.”

Of these superstitions, it may be interesting to notice two; the former, a ceremony, once popular, though now extinct, in this country; the latter, an observance practised at present in the Greek church.

In the celebration of the festival of Easter, it is well known that the Romish church, in past times, amused our forefathers by theatrical representations, or a sort of dramatic worship, connected with appropriate scenery, machinery, dresses, and decorations. The crucifixion of Christ, as formerly enacted at Brussels, was a spectacle of a most extraordinary nature, the actors having gone through the entire scene of our Saviour's passion, one individual being in the end literally bound to and suspended upon a great cross erected on a scaffold for the purpose! The exhibitions at Durham appear to have been conducted with great effect. “In that cathedral, over our Lady of Bolton's altar, there was a marvelously lively, and beautiful image of the picture of our Lady, called ‘the Lady of Bolton,’ which picture was made to open with gimmers (linked hinges) from the breast downward; and within the said image, was wrought and pictured the image of our Saviour, marvellously finely gilt, holding up his hands, and

betwixt his hands was a large fair crucifix of Christ, all of gold; the which crucifix was ordained to be taken forth every Good Friday, and every man did *creep* unto it that was in the church at that time; and afterwards it was hung up again within the said image. Every principal day the said image of our Lady of Bolton was opened, that every man might see pictured within her the Father, the Son, and the Holy Ghost, most curiously and finely gilt; and both the sides within her were very finely varnished with green varnish, and flowers of gold, which was a goodly sight for all the beholders thereof. On Good Friday there was a marvellously solemn service, in which service-time, after the *Passion* was sung, two of the ancient monks took a goodly large crucifix, all of gold, of the picture of our Saviour Christ, nailed upon the cross, laying it upon the velvet cushion, having St. Cuthbert's arms upon it, all embroidered with gold, bringing it betwixt them upon the cushion to the lowest step in the choir, and there betwixt them did hold the said picture of our Saviour sitting on either side of it. And then one of the said monks did rise, and went a pretty space from it, and sitting himself upon his knees with his shoes put off, very reverently he *crept upon his knees* unto the said cross, and most reverently did kiss it;

and after him the other monk did so likewise; and then they sat down on either side of the said cross, holding it up betwixt them. Afterward, the prior came forth of his stall, and did sit him down upon his knees, with his shoes off in like sort, and did *creep* also unto the said cross, and all the monks after him did *creep* one after another in the same manner and order; in the mean time the whole choir singing a hymn. The service being ended, the said two monks carried the cross to the *sepulchre* with great reverence." This ceremony of *creeping* to the cross is annually performed at Rome, as indeed it used to be in England previous to the Reformation: there is still extant a document prescribing the order in which King Henry the Eighth, his queen, and the chief persons of his court were to creep to and kiss the crucifix in the royal chapel.

In the Roman rituals, this ceremony of the adoration of the cross, which, as Picart justly observes, "gives great scandal to heretics," is prescribed to be performed as follows:—prayers for the day being ended, the officiating priest goes to the epistle side of the altar, from which the deacon takes the cross, at this time covered with a veil, and presents it to the priest, who, having uncovered at the top elevates it with both hands, at the same time singing these







words: *Ecce lignum crucis! Behold the wood of the cross.* Then all the congregation rise up with their heads bare, and the ministers at the altar sing as follows:—*In quo salus mundi pependit, On which the Saviour of the world was extended.* The choir answers:—*Venite et adoremus, Come and let us adore.* Here every one falls prostrate on his knees, the officiating priest excepted; he presently uncovers the crucifix, and elevates it, exclaiming, *Ecce lignum, &c.* After some other ceremonies, the priest places the cross on a cushion, puts off his sandals, kneels down with his ministers, and reverently kisses the holy wood—the dignitaries of the church taking precedence of each other according to their rank. The same ceremonies are performed at the Pope's chapel. After his holiness has kissed the crucifix, he makes an offering of twenty-five ducats of gold at least, which he puts into a vessel of the same metal, laid near the left arm of the crucifix. Emperors and kings go and worship the cross after the cardinals, who, being the princes of the cross, are accounted superior in dignity to all earthly sovereigns. The preceding cut, Adoration of the Cross, is from an engraving in Picart's work on Religious Ceremonies.

The ceremony of *kissing the cross* is thus annually

performed in the Greek church, on Holy-rood-day: The men stand on one side, and the women on the other; several priests chaunt hymns, and the church is filled with clouds of incense. A crucifix in a basket of flowers is placed before the altar, which each person, having first crossed himself, kisses, takes one of the flowers, and deposits a small piece of coin in a dish, held by one of the priests. This ceremony, a little different in detail, is performed on a Good Friday in every Catholic chapel in this kingdom; every one present kissing the image on the cross, in four different places! During the ceremony, the following versicle is frequently sung:—

“ O faithful cross! O noblest tree!  
In all our woods there's none like thee:  
No earthly groves, no shady bowers  
Produce such leaves, such fruit, such flowers.  
Sweet are the nails, and sweet the wood,  
That bears a weight so sweet, so good.”

Then follows a hymn of ten verses, to each of which the above lines are appended as a burden. As the whole would be too long to be given here, the following extracts may suffice as specimens:—

“ Sing, O my tongue, devoutly sing  
The glorious laurels of our King:

Sing the triumphant victory,  
Gained on the cross erected high;  
Where man's Redeemer yields his breath,  
And, dying, conquers hell and death.  
O, faithful cross, &c.

" With pity our Creator saw  
His noblest work transgress his law,  
When our first parents rashly ate  
The fatal tree's forbidden meat;  
He then resolved the cross's wood  
Should make that tree's sad damage good.  
Sweet are the nails, &c.

" Bend, towering tree, thy branches bend,  
Thy native stubbornness suspend:  
Let not stiff nature use its force,  
To weaker saps have now recourse;  
With softest arms receive thy load,  
And gently bear our dying God.  
Sweet are the nails, &c.

" On thee alone the Lamb was slain,  
That reconciled the world again;  
And, when on raging seas was tost  
The shipwrecked world, and mankind lost,  
Besprinkled with his sacred gore,  
Thou safely brought them to the shore.  
O, faithful cross, &c."



**CHAPTER XV.**  
**MORTUARY CROSSES.**

## SONNET.

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The mouldering stone cross in the church-yard seen—  
The flower-wreathed crucifix o'er new-made graves—  
In spite of all our sterner judgment craves,  
Seem fitting emblems of such mortal scene :  
They tell, at least, *there* Christian rites have been—  
Yea oft remind us that the pious dead,  
O'er whose damp dwellings we so lightly tread,  
(When time hath filled the interval between  
Man's dying moment and the judgment day,)  
Shall rise triumphant from their beds of clay,  
Through His almighty power, who conquered death,  
Hell, and the grave, upon his cross victorious,  
Through which, man, prostrate now, shall rise more  
glorious,  
Than e'er on earth he stood while breathing mortal breath.

## Portuary Crosses.

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"With cross and garland o'er a quiet grave."

BYRON'S *Manfred*.

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THAT representations of that awful implement on which the Saviour of the world suffered death, and from which he descended into the grave, and by virtue of which he in fact triumphed at once over the power of mortality, and the prison-house of the tomb;—that representations of such an object should have been presented to the dying, or have been imposed over the dead, by men holding it in superstitious reverence, if not actually adoring it, can hardly appear surprising. When it is at all admitted, that

sensible representations can in any way assist in directing or fixing the faith of a Christian, it is obvious that the crucifix will be selected as an instrument for the enforcement of priestly exhortation at the moment of death; and moreover, that, for the very same reason, a cross would be planted over the graves of such as died in the faith, as well as in church-yards generally, to indicate at once the fact of Christian sepulture, and a belief in the doctrine of the resurrection. Accordingly, we find that such usages obtained very early in the Christian church—indeed at a period coeval with the introduction of the crucifix itself. As an illustration of the importance which some individuals of the Roman Catholic church have attached to the figure of the cross in their last moments, may be adduced the following affecting passage, from an account by an eye witness of the decollation of the unfortunate Mary, Queen of Scots. “Then the lords called for Mr. Dean, (Fletcher, Dean of Peterborough,) who, kneeling on the skaffold staires, began this prayer, ‘O most gracious God and merciful Father,’ &c.; all the assembly, saving the Queen of Scots and her servants, saying after him. During the saying of which prayer, the Queen of Scots, sitting upon a stoole, having about her necke an *Agnus Dei*, in her



hand a crucifix, at her girdle a paire of beades, with a golden cross at the end of them, a Latin booke in her hand, began with tears and with a loud and fast voice to pray in Latin; and in the middest of her prayers she slided off from her stoole, and, kneeling, said divers Latin prayers: and after the end of Mr. Dean's prayer, she, kneelinge, prayed in English to this effect, 'for Christ, his afflicted church, and for an end of their troubles; for her sonne; and for the Queen's Majestie, that she might prosper and serve God aright.' She confessed that she hoped to be saved, 'by, and in the bloode of Christ, at the foot of whose crucifix she wold shedde her bloode.' Then said the Earl of Kent, 'Madam, settle Christ Jesus in your harte, and leave those trumperyes.' Then she, little regarding, or nothing at all, his good counsell, went forward with her prayers, desiring that God would avert his wrath from this Ilande, and that he wold give her grief, and forgiveness for her sinnes.' These, with other prayers, she made in English, saying she forgave her enemyes with all her harte, that had long sought her bloode, and desired God to convert them to the truthe: and in the end of the prayer she desired all saintes to make intercession for her to Jesus Christ, and so, kissing the crucifix, and crossing of her also, said these

wordes, 'Even as thy armes, O Jesus, was spreadd here upon the crosse, so receive me into thy armes of mercy, and forgive me all my sinnes.' "

Few persons who have seen a pleasing little volume of good Grace Kennedy's, entitled "Father Clement," can have forgotten how the amiable Catholic priest, so denominated, deported himself in his last moments: and fewer persons still, who have read *all* the writings of a noble bard of a very different character, can cease to remember the manner in which poor Pedrillo, after it fell to his lot to be bled to death for the support of his famished fellows, is represented as—

—— "first a little crucifix he kiss'd,  
And then exposed his jugular and wrist!"

In the beautiful simplicity of the former, as well as amidst the horrible depravity of the latter, of the above works—though both imaginary in their details—there is, nevertheless, the exhibition of true and exact keeping to nature and facts.

As already intimated, it is not to be considered as surprising that individuals who had regarded with such devout reverence, through life, every figure resembling the material instrument of our Lord's passion, should feel a still more intense desire to

embrace, or fix their eyes on, some similar memorial when they come to die. There is, indeed, nothing to be excepted against in that sentiment of some writers of the Romish communion, which compares, in general terms, the saint meekly stretched on his bed of suffering and awaiting his dissolution, to Christ extended upon the cross; but the practice of that church has carried out the idea beyond a mere figure of speech. It was not uncommon in the early ages, when the hour of dissolution approached, to scatter on the floor of the church, monastery, or other place, a quantity of ashes in the form of a cross, upon which straw was also sometimes laid, as a bed for the dying man. Sometimes, instead of straw, sackcloth was spread upon the ground, ashes were strewed upon it so as to describe a cruciform figure, and upon this the attendants placed the dying person. Not only churchmen, but the laity, observed this practice at their death. Louis VI., and Louis IX., of France, both expired upon such a bed—the latter monarch “yielding up the ghost with his arms composed in the form of a cross.” Under similar circumstances expired Henry III., of England, in 1272; upon such a “bed of penitence,” as it was called, the French king, Louis le Gros, also expired, making the sign of the cross.

We are told by a Catholic writer, that "when the humble and blessed friar James, who was a simple unlearned lay-brother, of the order of St. Francis, came to die, having begged pardon of all the religious who were assembled, he took a wooden cross, which he had at his bed's head, and kissed it, and put it to his eyes, and then, with great tenderness, although he was simple and unlearned, said in Latin, 'Dulce lignum, dulces clavos, dulcia ferens pondera, quæ sola fuisti digna sustinere Regem cœlorum et Dominum.' All who were present were astonished, for none of the religious had ever heard the humble man say such like words in Latin. Having uttered these words," adds the writer, "he gave up his spirit to our Lord."

Universally, the image of our Lord on the cross was placed before the bed of the dying man. "Sometimes it happens," says a priest, writing since the Reformation, "that on being called to assist at the last moments of some noble, there is not one crucifix to be found in all his superb apartments, where such care has been taken to leave no material want unsupplied. At length, some one recollects, that on the upper story of the same hotel, immediately beneath the tiles of the roof, there lives some poor man, some young scholar, and it is suggested that,

of course, he must have a crucifix. Then they hasten to make known their wants, and there they find a cross; and this poor man, or this scholar, lends it to the dying rich man, who at least is presented in his agony with that image which is designed to console those who in their lives have known the labours of men. When Cæsar fell, he had no object before him but the stern countenance of that great Pompey, whose dread form carved in stone, as we yet behold it, can inspire only awe; but in Christian ages, there are few places in which a man could die without having his last looks directed to some cross, the emblem of hope and mercy. The Maid of Orleans asked for a crucifix at her death, when every form of horror was accumulated. An Englishman broke a stick in two parts, and made a cross: the Maid took it, kissed it, pressed it to her bosom, and mounted the pile."

It was not only a practice with those early Christians, amongst whom the use of the cross obtained, to present it as a sensible excitement to the dying saint, and likewise to place it upon the dead body to drive away the devil; and especially to depict it on all the paraphernalia belonging to funeral obsequies; but also to bury it with the corpse: hence crosses of wood, brass, and even the precious metals,

are said to have been frequently found during the exhumation of the relics of ancient confessors. In the year 1635, there was found near the church dedicated to St. Martina, and upon the remains of that saint, a singular wooden cross, supposed to have been placed there at her death. A little silver cross was, on another occasion, found on the body of the blessed Vinciana.

Of the extensive prevalence of the cross, as a monumental symbol among the early Christians, especially after the age of Constantine, some idea may be formed from the slightest inspection of the numerous engravings in that curious old Latin work—*Roma Subteranea*, of Aringhius, in which a great variety of cruciform figures are given, some composed of mosaic work, gems, and imitations of precious stones, as having indicated the sepulture of martyrs and confessors of the faith: no forms, however, are so common among the illustrations referred

to, as variations of the famous —a mystic symbol

already described as surmounting that sacred banner of the imperial state designated *Labarum*.

Anastatius states that the emperor Constantine, “the glory of Rome and of the church,” placed

crosses of pure gold, weighing one hundred and fifty pounds each, and studded with precious stones, over the sepulchres of the apostles St. Peter and St. Paul.

Of the frequent occurrence of this significant symbol of the Christian faith in church-yards, no less than in the churches themselves, our various topographical writers contain abundant evidence. It may, however, be remarked, *en passant*, that although in Catholic countries it is a very common practice to set up wooden crosses over graves in the public cemeteries, and more especially on those spots where murders or other fatal accidents have happened, it may be doubted whether the stone crosses at present remaining in some churchyards in this country have been generally erected as the monuments of individuals. The form of a cross, sculptured on the grave-stone, is, on the other hand, very general in our Catholic burying grounds: more elaborate mortuary structures, however, of this class are of great antiquity. Mr. Clarke, in an interesting letter on this subject, published by Britton, says, "The funeral monument was aptly marked with the cross, agreeably to the institutions of early times; and I think our earliest memorials for the dead were tall, pyramidal sculptured stones, such as the most ancient crosses are. Malmsbury notices two of this kind, in

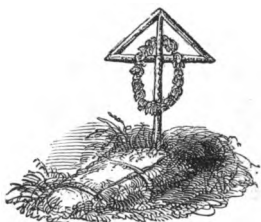
the monks' cemetery at Glastonbury, placed only a few feet distance from the walls of the church. They were ancient in his time, and he offers conjectures only for their explanation. The tallest was xxvi. feet high, and nearly a ruin through *age*. It had five stories or ranges of sculptured bishops, kings, and ecclesiastics, under which were British or Saxon names—the other was full xvii. feet high, with four ranges of the same kind of sculptures. He supposed each story contained in its cavity the remains of those represented and named on its outside. The monument of St. Dunstan, at Canterbury, was a tall pyramid; and at Ruthwell, in Scotland, within the church, are, in three pieces, the remains of a curious and early monument of the obelisk kind, overturned and broken by order of a general assembly in 1644. Malcolm's monument at Glamis is a tall sculptured obelisk or cross, and is engraved in Gordon's *Itinerarium*, and, by a friend of the author, ingeniously explained. In the cemetery we often find a cross conspicuously situated, and its general use explains that of a cross marking a single grave. Godric, abbot of Peterborough, erected a cross of stone in the churchyard in which the monks who were killed in conflict with the Danes, anno 870, were interred, 'that passengers, being



mindful of the most holy monastery, might pray for the souls of the faithful resting in that cemetery. St. Paul's Cross was originally intended for that purpose, although it was early the custom to preach to the people from it." Pennant informs us, that in the Isle of Iona there were three hundred and sixty crosses, one only of which, called Maclean's, was standing a few years ago. It is difficult, as Dr. Clarke observes, to account for so many in so small an island, unless they served the purposes of grave stones in the several cemeteries. This is the practice of the Russians; and in the year 1800, there were more than fifty wooden crosses, of various forms, left in their burial ground, on their quitting the island of Guernsey. These were cleared off the ensuing winter for fire-wood, by the inhabitants of the neighbouring cottages.

Slight wooden crosses of the last mentioned description are very common in the picturesque garden cemeteries on the Continent, where they add much to the interest of the scene, scattered, as they are, not only amongst the trees and flowers, but as contrasting with the more solid monuments of stone. In the beautiful burial grounds at Carlsruhe and Baden, of both of which neatly engraved sketches are given in "Loudon's Encyclopædia of Gardening,"

several of these crosses are shewn. Many of them are of the ordinary form ; others, however, and perhaps these form the more numerous class of those composed of a fragile material, are of the shape of that given in the following cut ; the lateral pieces not only adding to the strength of the cross, but serving also to prevent the too easy dislodgement of the chaplet by winds or otherwise.



The cemetery of *Pere-la-chaise*, near Paris, is plentifully ornamented with these frail memorials, intermingling very harmoniously with the vast profusion of more pretending structures ; of course, they are inexpensive, and therefore readily obtained by the friends of the deceased, while persons usually sit about the entrance to the ground, with these gar-





lands for sale, composed of amaranths and other flowers; these are purchased by those who wish to leave over the grave of their friend such a tribute of respect.

But to return to ancient stone crosses: some of these, apparently intended as memorials of the dead, if not marking the actual burying places of notable individuals, have been already described: to these may be added the following notice from an elegant work, entitled "Peak Scenery," by Mr. E. Rhodes, whose accurate description is accompanied by an exquisite engraving of the cross, a miniature sketch of which is given in the annexed cut. The place alluded to in the following extract is *Eyam*, in the High Peak of Derbyshire, a mountain village, celebrated in poetry and history on account of the fearful visitation of the plague which it sustained in 1666.

"The church-yard of Eyam was the next object that attracted our attention. The traveller fond of antiquarian research will be pleased with the rare relique it contains. Near the entrance into the chancel of the church stands an old stone cross, which, according to village tradition, was found on some of the neighbouring hills. It is curiously ornamented, and embossed with a variety of figures

and designs, characterised by different symbolic devices; and its sides are liberally adorned with *Runic* and Scandinavian knots.\*

“Were the value of this antique specimen of the workmanship of former times more accurately appreciated, it might easily be made a more engaging object: as it now appears, the earth covers a portion of its shaft, no part of which should be so obscured: lifted from its present bed, a distinction which it eminently deserves, it would not only be a valuable fragment, rich with the uncouth sculpture of former times, but an ornament to the church-yard and village of Eyam. This cross has suffered dilapidation, from the culpable neglect of those who ought to have felt an interest in its preservation. About two feet of the top of the shaft is wanting, as may be seen by referring to the engraved sketch, which was taken in the year 1815. The present sexton of the church, who is an old man, recollects the part now missing being carelessly thrown about the church-

\* Britton thinks that antiquaries have often been misled “by the high sounding names of Runic knots and Scandinavian superstitions,” to attribute these crosses, with scroll ornaments, to the Danes or early Saxons, when they rather seem to belong to the civilised Britons, than to the barbarous people to whom they are so often attributed. It is to be feared these remarks are not altogether inapplicable to some surmises relative to the sculptures on the cross at Bewcastle, lately published by Mr. Palgrave, in a curious volume on the History of England during the Anglo-Saxon period.

yard as a thing of no value, until it was broken up by some of the inhabitants, and knocked to pieces for domestic purposes.

“The cross at Eyam is probably indebted for its present appearance to the circumstance of its having, about thirty years ago, attracted the attention of a man who had spent the ripest years of his existence in mitigating the horrors of a prison, and ameliorating the condition of a forsaken and friendless class of his fellow-creatures. When the benevolent HOWARD visited the village of Eyam, he particularly noticed the cross, even though at that time the finest part of this vestige of antiquity was laid prostrate in a corner of the church-yard, and nearly overgrown with docks and thistles. The value this hitherto unregarded relique had in the estimation of Howard made it dearer to the people of Eyam: they brought the top part of the cross from its hiding place, where it had long lain in utter neglect, and placed it on the still dilapidated shaft, where it has ever since remained. Condemning, as I most cordially do, the little attention which has been paid to the cross at Eyam, it is, nevertheless, some gratification to know that it owes its present state of preservation to the intervention of no less a man than Howard.”

The author goes on to remark, that “other crosses,

similar in appearance and workmanship, have been found on the hills of Derbyshire, particularly one in the vicinity of Bakewell, which is now in the churchyard there. It evidently originated with the same people as the one at Eyam, though it is extremely inferior in its embellishments, and more mutilated in its parts. These crosses are of a remote antiquity, and, from their prevailing character, and the rude sculpture they exhibit, they have generally been regarded as Saxon or Danish structures. The interlaced and curiously involved tracery work, with which they are frequently invested, have been denominated Runic and Scandinavian knots; but I have not yet learnt that any of them are marked with characters decidedly Runic, and it is highly probable that the ornaments they contain were adopted from buildings of a different nature, for they do not appear to have any thing peculiarly national about them. That they are not Roman, may perhaps be inferred, from the very uncouth figures sculptured upon them, and the general inferiority of their workmanship. They must therefore have originated amongst a people less acquainted with art than the Romans were at the time they invaded this country; and the Danes being only 'almost and not altogether Christians,' and being moreover but little removed from



barbarism, were, perhaps, not likely to indulge in the erection of these external emblems of their newly acquired faith; nor am I inclined to adopt the supposition that the civilised Britons were the founders of those crosses, which have generally been regarded as Scandinavian. On the whole, the probability is in favour of a Saxon origin of this monument. The Saxons used the sign of the cross on many occasions; and so highly did they venerate this sacred symbol, that they always affixed it to their signature, even whether they could write or not: hence, no doubt, arose the custom of making a cross, instead of writing a name; a custom which is recognised as a valid mode of signature on the most important occasions."

It will not have escaped the attention of the intelligent reader of the foregoing extracts, that the crosses, therein referred to, are presumed to have been originally adapted for other situations than those which they at present occupy; and this presumption is strengthened by the present road-side situation of the beautiful cross at Wheston, previously mentioned. However this may be, the sacredness of a burial-place appears most likely to conduce to the future preservation of these interesting memorials. Previously, indeed, to the Reformation, the church-yards in this country were almost uni-

versally furnished with a stone cross, of richer or of ruder workmanship, according to circumstances; but these, having been erected during the times of superstition, were regarded as popish ensigns,\* and, with many things of a less harmless character, were demolished accordingly; the steps, and a portion of the shaft, generally remaining: the latter was made, as we usually see it at this day, the supporter of a sun-dial.

It is, as already mentioned, a custom in Catholic countries, not only to sculpture forms of the cross upon their grave-stones, but likewise frequently to place a wooden cross over the graves of deceased friends, in token that they died in the Christian faith, as well as emblematical of the hope of the survivors. It appears, too, that sometimes a devotional passer-by, influenced, it may be, by motives similar to those which induced an ancient Celt to "cast a stone to the cairn" of a departed chieftain, would occasionally plant a cross over the grave of a distinguished or neglected saint. A curious story,

\* And apparently not without reason: in an original instrument quoted by Britton, and dated 25th November, 1449, concerning the church-yard of St. Mary Magdalene, in Milk-street, London, it is stated that in a piece of "voide grounde," lying at the west side of that street, there "stode a crosse of the height of a man or more; and that the same crosse was worshipped by the parishens there, as croses be comonly worshipped in other chircho-yardes."

in connexion with this practice, as occurring on one occasion, is told by Jocelyn, in his life of the patron saint of Ireland:—"He" (St. Patrick), says the biographer, "was accustomed to stop and erect a cross at the head-stone of every Christian who was buried outside of a burial-place: one day, coming to the graves of two men newly buried, and observing that one of the graves only had a cross over it, he stopped his chariot, and, speaking to the dead man below, asked him what religion he had been, the dead man answered—A pagan; St. Patrick enquired why then a cross was put over *him*; the dead man replied, He who is buried near me is a Christian, and one of your faith, coming hither, placed the cross at *my* head: the saint stepped out of his chariot, rectified the mistake, and went his way."

Southey, in his charming poem of *Madoc*, thus appositely introduces a cross, in the description of his little cemetery—the passage is a picture:—

"The burial-place was in a grassy plat,  
A little level field of sunny green,  
Between the river and a rocky bank,  
Which, like a buttress, from the precipice  
Of naked rock sloped out. On either side  
'T was skirted by the woodlands. A stone cross  
Stood on Cynetha's grave, sole monument,

Beneath a single cocoa, whose straight trunk  
Rose like an obelisk, and waved on high  
Its palmy plumage, green, and never sere."

Old Hearne, the antiquary, was a redoubtable stickler for the figure of the cross on monuments, and elsewhere: in his glossary to Robert of Gloucester's Chronicle, he writes as follows:—" 'Twas from the Jews adorning their monuments of their heroes with military instruments, that even the Christians put up pennons and other ensigns of honour in churches, though the most common (and indeed the most honourable) banner on our monuments, before the dissolution of religious houses, was a *cross*, which, however, hath since that time been generally discontinued, as popish and superstitious. And yet why more popish and superstitious in this case, than to sign infants with the cross at the time of their baptism, which is still practised (and that very laudably) amongst us? Methinks Cranmer's monument, by *Balliol* College, had been never a whit the less honourable had a cross been put on it, such a one as we see on some old (though otherwise very plain) stones in some church-yards. Especially since he is allowed to have been a martyr, and to have died for the true Christian religion. If crosses were

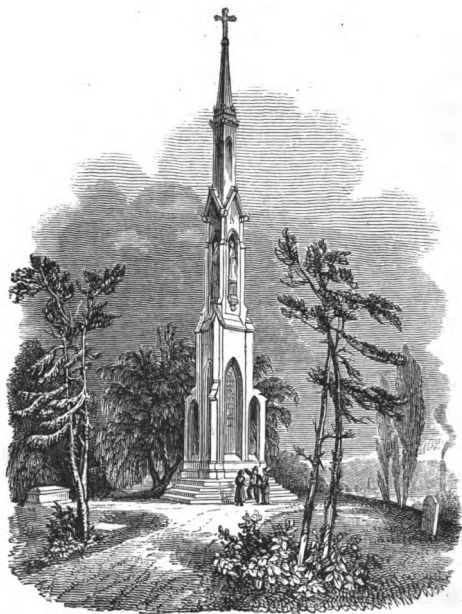
found at Stonehenge on any of the stones, they might argue the monument to be Christian. But that is a subject I wave at present, and had rather ask another question, and that is, Why is it more popish and superstitious to put crosses on the monuments and grave-stones of devout good people, such as have been sufferers for the Christian faith and for their honesty, than to have them put on our common *abedariums*, for the use of children, a thing that hath been always used, and was never pretended to be laid aside by any of our reformers? Nay, our reformers formerly had crosses put at the beginning of their printed Bibles, notwithstanding that custom hath been left off many years. And not only in Bibles, but in other books (by no means popish), there were likewise put crosses, particularly in such books as any way treated of martyrdom, and such signs were, therefore, altogether proper for books printed in red letters, especially if they related to the sufferings of godly men, and the joy and comfort of mind that honest men find for their integrity, notwithstanding the efforts of malicious enemies." It was this general notion of the propriety of representing a cross on the monuments of confessors and martyrs, that filled, in the earlier ages, the cemeteries of the church with those diversified modifications

of the "badge of Constantine," previously alluded to, and which have subsequently been dug up so extensively with the sepulchral antiquities of Christian Rome.

There is another class of cruciform representations peculiarly monumental, which it may be interesting to point out,—the cross-legged statues which are placed on several ancient tombs, and generally supposed to belong to persons who have visited Palestine as holy warriors; these curious effigies are mostly very old and very rare, though not coeval with our earliest sculpture.

"The cross-legged figures (says Mills) on sepulchral monuments are not of an earlier date than the reign of Stephen; the fashion survived the holy wars for some years. That those figures represented knights templars, is a notion long since exploded. It has been supposed that they were not only of people who went to Palestine as soldiers or pilgrims, but of those who vowed to go, or who contributed to the expense of the crusades. The supposition is in some degree warranted by the fact, that there are instances of women in this singular posture on monumental remains. The fashion of cross-legged figures appears to have been pretty much confined to England."







The elegant stone cross, represented on the opposite leaf, was only finished a few months since (May, 1835); it is therefore not only the most recent structure of the kind erected in this country, but probably the only one which of late years has sprung up in England. It stands about half a mile east of the town of Sheffield, on a conspicuous eminence, consecrated by the muse of Montgomery as the "Cholera Mount," being the spot where 400 of the victims of that terrible visitation were interred, in the autumn of 1832. Upon the amiable bard just named, as having been the devoted chairman of the Board of Health, at the fatal period alluded to, devolved the ceremony of laying the foundation stone of the cross, which, on the 11th December, 1834, he performed; at the same time uttering these solemn words:—"In the name of God our Father, of Jesus Christ our only Lord and Saviour, and of the Holy Spirit our Guide and Comforter, I deposit this memorial of an awful visitation of sickness throughout this town and neighbourhood, which was accompanied, nevertheless, with many gracious manifestations of Divine mercy." At the close of the usual operations, the young architect, Mr. M. E. Hadfield, said to Mr. Montgomery, "I hope, sir, your work of this day will be permanent:" to which he replied,

“ May it stand till the day of resurrection ! ” The shaft is triangular, diminishing in stories from the base to the summit, which is surmounted with a plain cross, forming, altogether, a picturesque and grateful object of contemplation, amidst the extended and beautiful scenery of the neighbourhood.

**CHAPTER XVI.**  
**THE CROSS OF THE SOUTH.**

**2 H**

### SONNET.

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O glorious sign of earth's most glorious theme !  
Of man's redemption, autograph supreme.  
How fitly characterized with stars in heaven !  
The voyager, on southern ocean driven,  
Hails thee with joy—as if divinely given  
To point his progress to the antarctic pole,  
Whilst emblemizing the faith that guides his soul :  
On thee, the Australian traveller nightly smiles :  
Proud Chimborazo's climber welcomes thee :  
And the tired forest pilgrim longs to see  
Thy radiant form lit up : the Georgian isles,  
Night after night, with joy in those warm skies,  
Where each most brilliant constellation vies  
With their superior charms—watch the bright Crosiers rise.

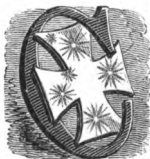
THE  
Cross of the South.

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"It is late, it is midnight, the Cross of the South is directly over the horizon."—*Paul and Virginia*.

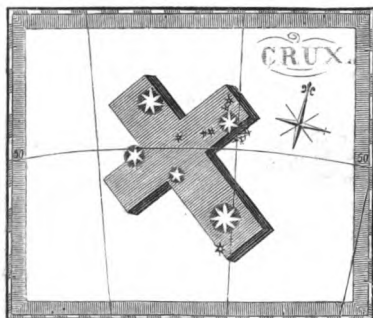
"The emblem of redeeming love."—MONTGOMERY.

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RUX, "The Cross," says Jamieson, "is an asterism containing five stars, viz. one of the first magnitude, two of the second, one of the third, and one of the fourth. Four of these stars are in the form of a cross, and the most northerly and southerly are always in a line with the South Pole. They are, therefore, the *Pointers* for discerning, in the Southern Hemisphere, the antarctic pole."

The cut at the head of the following page represents this constellation.



The following striking passage, from the travels of Professor Humboldt, is beautifully illustrative of the appearance of this cross.

“The lower regions of the air (says this celebrated traveller) were loaded with vapours for some days. We saw distinctly, for the first time, the Cross of the South, only in the night of the 4th and 5th of July, in the sixteenth degree of latitude: it was strongly inclined, and appeared, from time to time, between the clouds; the centre of which, furrowed by uncondensed lightnings, reflected a silver light. The pleasure felt on discovering the Southern Cross was warmly shared by such of the crew as had lived in the colonies. In the solitude of the seas, we hail a star as a friend, from whom we have been long separated. Among the Portuguese and Spaniards, peculiar motives seem to

increase this feeling; a religious sentiment attaches them to a constellation, the form of which recalls the sign of the faith planted by their ancestors in the deserts of the New World. The two great stars which mark the summit and the foot of the cross having nearly the same right ascension, it follows that the constellation is almost vertical at the moment when it passes the meridian. This circumstance is known to every nation that lives beyond the tropics, or in the southern hemisphere. It is known at what hour of the night, in different seasons, the Southern Cross is erect, or inclined. It is a *time-piece*, that advances very regularly nearly four minutes a day; and no other group of stars exhibits, to the naked eye, an observation of time so easily made. How often have we heard our guides in the Savannas of Venezuela, or in the desert extending from Lima to Truxillo, say, 'Midnight is past, the Cross begins to bend!' How often these words reminded us of that affecting scene, where Paul and Virginia, seated near the source of the river of the Lataniers, conversed together for the last time; and when the old man, at the sight of the Southern Cross, warns them that it is time to separate!"

The following very striking and appropriate allusions to this constellation are given as nearly as possible in the very words of the poet Montgomery, as used by him in an address delivered some years ago at a missionary meeting. Speaking of the effects of preaching the gospel in New Holland, adjacent to which, it will be recollected, he has subsequently

laid the scenes of his "Pelican Island," he observed,

"Here then the people that sat in darkness are about to see a great light. The same may be said of all the adjacent islands, of the East Indies, and the South Seas. Humboldt, travelling over the various table lands that crown the edges of the Andes, in South America, mentions that his company, during the hours elsewhere devoted to sleep, contemplated with wonder and delight the silence and the tranquil solemnity of the scene below, under the beauty and serenity of heaven, when the stars of the southern constellations, which are never seen by us, are shining forth with a lustre unknown in the turbid atmospheres of Europe. To them, the constellation of the Cross, chiefly composed of stars of superior magnitude and splendour, was conspicuous over all; and when in the meridian, standing upright, it presented to the eye beholding it in heaven the brightest image of the most glorious object ever exhibited on earth—an image of that altar on Calvary on which the great sacrifice was offered up. On these occasions, therefore, the guides were wont to measure and announce the watches of the night by the progress of the heavenly bodies; and he was often touched with peculiar feeling when he heard them saying to one another—'It is past midnight, for the cross begins to bend.' Cannot the guides of the heathen, in every region of darkness and the shadow of death, take up this saying, marching, as they do, by the light of the true cross, and say in Indostan—'It is past midnight, for the cross begins to bend.'—And does it not so in Ceylon? Hath



not the cross not only begun to bend, but is it not coming down towards the horizon, till it shall touch the earth, now that the Sun of Righteousness, with healing in his wings, is rising over all the land? Go to New Holland, and plunge into its deepest wildernesses, look up thence to heaven in prayer, and with the eye of faith, and you will even there exclaim in a transport, 'It is past midnight, for the cross begins to bend.' Go thence to Van Dieman's Land, to New Zealand, to the Isles of the Society and Sandwich groups, and the same language will be heard by you from the lips of others, or you may utter it with your own—'It is past midnight—the cross begins to bend.' Come home by Peru and Mexico, and Chili and Paraguay, and the Brazils—those lately liberated countries from the paralyzing tyranny of a Christianity ruling by means of the sword, the firebrand, and the scourge, and here, even here—on the heights of the Cordilleras, in a more noble sense, you will hear the sound, 'It is past midnight, for the cross begins to bend.' Come home by the West Indies, and O, forget not to touch upon Africa, her extremity at the Cape, her western coast, her unpenetrated heart, her northern provinces, the empire of the false prophet; cross over into the immeasurable regions of Asia, Tartary, China, Kamschatka, and Siberia, in every part, if not from human voices, yet from the angel flying in the midst of heaven, having the everlasting gospel to preach, you will hear the same words, 'It is past midnight, for the cross begins to bend.'"



**CHAPTER XVII.**  
**FANCY CROSSES.**

### SONNET.

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'T is striking, but not strange, that, when we scan  
The superstitions and imaginings,  
And the devotions too, of erring man,  
That he should e'en the awfulest of things  
Still image to his senses: 't is not strange  
He thus should form the fashion of the cross;  
Nor that, his heart, soul, feelings, waxen gross,  
He should have made it, in art's devious range,  
An ornament fantastic, sketched with joy:  
A baby's bauble, or a lady's toy:  
The plaything of his fancy: but, alas!  
How oft the heart, 'midst all these elegant shapes,  
The crucifixion of itself escapes,—  
Admiring wood or gold, gems, silver, jet, or brass!

## Fancy Crosses.

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"On her white breast a sparkling cross she wore,  
Which Jews might kiss, and infidels adore."

*POPE'S Rape of the Lock.*

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**U**NDER the above designation might not only be comprehended generally all such crosses as have been invented merely as toys of the imagination—and especially most of the heraldic crosses, but, strictly speaking, every one also which differs at all from the simple pattern now usually received, as representing the tree on which our Lord and Saviour Jesus Christ suffered death for the redemption of mankind, and which has usually been thus delineated:—

O Lord  
 Adored!  
 So may,  
 I pray  
 Always,  
 That, grace assisting, I may e'er drink up,  
 E'en as thy love sees best, the Christian cup;  
 That I may e'er account all things else loss,  
 So that I can but triumph in thy cross.  
 O Lord  
 Adored!  
 Give me  
 In Thee  
 Thy love  
 To prove;  
 To know  
 Below  
 How near,  
 How dear  
 To Thee  
 Must be  
 Thy saints'  
 Complaints,  
 When their  
 Each care  
 By prayer  
 Is daily told,  
 As saints of old,  
 Before thy sacred throne,  
 With confidence their wants made known;  
 So would I hourly, daily, to thee live,  
 My thoughts, my words, and all my actions give.

The variety of crosses borne in coat armour is amazingly great. The arbitrary science of heraldry has imposed, or allowed them to be assumed in an almost endless diversity of design on the shields of many families, not always correspondently distinguished for their attachment to those doctrines supposed to be indicated by this symbol. Their multiplication, and the origin of the numerous varieties adopted since the times of the crusades, is thus quaintly alluded to by old Fuller:—

“ But the chiefest of all [the symbols used in heraldry] is the crosse which, though borne in arms before, yet was most commonly, and generally used since the Holy Warre. The plain crosse, or St. George’s crosse, I take to be the mother of all the rest; as plain-song is much senior to any running of division. Now, as by transposition of a few letters, a world of words are made; so by the varying of this crosse in form, colour, and metall (ringing as it were the changes) are made infinite several coats: The crosse of *Jerusalem*, or *five crosses*, most frequently used in this warre; crosse *patée*, because the ends thereof are broad; *fichée*, whose bottom is sharp, to be fixed in the ground; *wavée*, which those may justly weare who sailed thither through the miseries of the sea, or sea of miseries; *molinée*, because like

to the rind of a mill ; *saltyrée*, or St. Andrew's cross ; *florid*, or garlanded with flowers : the *crosse*, *crossed* : besides the divers tricking or dressing : as piercing, voiding, fimbriating, ingrailing, coupling, and in fouxie and devices there is still a *plus ultra* ; inso-much that crosses alone, as they are variously disguised, are enough to distinguish all the several families of gentlemen in England."

The derivative allusion just quoted, reminds of Dr. Donne's fanciful lines : —

" Then doth the cross of Christ work faithfully  
Within our hearts, when we love harmlessly  
The cross's pictures much, and with more care  
That cross's children, which our crosses are."

The cross in heraldry is defined by Gwillim to be, " an ordinary composed of fourfold lines, whereof two are perpendicular, and the other two transverse ; for so we must conceive of them, though they be not drawn throughout, but meet by couples, in four right angles, near the fesspoint of the escutcheon." In the Holy Wars, according to Mackenzy, the Scots carried St. Andrew's cross ; the French, a cross argent ; the English, a cross or ; the Germans, sable ; the Italians, azure ; the Spaniards, gules. Leigh mentions forty-six several crosses ; Sylvanus Morgan, twenty-six ; Upton, thirty ; Johannes de Bado Aureo, twelve.



Crosses in almost all the shapes in which they have been emblazoned in the Herald's Office, and manufactured of materials only less various than their forms, have been worn as ornaments by the fair sex. At what period the assumption of the figure of the cross, as a mere decoration of the person, took place, does not exactly appear: it is certain, however, from what has gone before, that it was very early adopted either as an amulet or a memento by Christian females, originating, no doubt, in the practice of wearing about the person fragments of the real cross. St. Gregory, of Nyssa, in his life of his sister Macrina, tells us that "she made the sign of the cross on her eyes, mouth, and heart; she hung about her neck an ivory ring, in which was enchased a particle of the true tree of life." And he relates, that when she was reduced to extremity by sickness, she was miraculously restored to health by the sign of the cross, formed by her mother, at her request, upon her breast.

The ornament of a cross and beads, so commonly worn as a necklace by our fashionable countrywomen, is an imitation of the chaplet or rosary of the Roman Catholic church, a device worn by the "ladies of the cross,"—an order of ladies instituted in 1668, by the empress Eleonora de Gonzagna, wife of the

emperor Leopold I., on occasion of the miraculous recovery of a little golden cross, wherein were inclosed two pieces of the true cross, out of the ashes of part of the palace. The fire is said to have burnt the case wherein it was enclosed, and melted the crystal, yet the wood remained untouched! Southey has a tender passage connected with the transfer of one of these trinkets:—

“ Emma, though tears would have their way, and sighs  
Would swell, suppressing still all words of woe,  
Followed Goervyl to the farthest shore:  
But then, as on the plank the maid set foot,  
Did Emma, staying by her hand, pluck out  
The crucifix, which next her heart she wore,  
In reverence to its relic; and she cried,  
Yet, ere we part, change with me! dear Goervyl,—  
Dear sister, loved too well, or lost too soon,—  
I shall betake me after to my prayers,  
Never in them, Goervyl, of thy name  
Unmindful; thou too wilt remember me  
Still in thy orisons—but God forbend  
That ever misery should make thee find  
This cross thy only comforter.”

The rosary, as most persons know, is a string of beads, with a cross to divide the series, which consists of a certain number: the devotee, in the use of it, says a prayer, taking hold of one of the beads

at the same time, which, when the repetition is finished, he passes along the string, taking up another, and so on, in succession, till the whole of the tallies are finished, and always ending at the cross where he set out. St. Teresa, in the curious life which she has left of herself, mentions a striking circumstance connected with a trinket of this kind which she used :—“ Once,” says she, “ when I held in my hand the cross which was at the end of my beads, our Lord took it into his hand; and when he gave it me again, it appeared to be of four great stones, incomparably more precious than diamonds. They had the five wounds of our Lord engraven upon them, after a most curious manner. He told me that I should always see this cross so from that time forward, and so I did: for I no longer saw the matter of which the cross was made, but only those precious stones; though no other saw them but myself.” Rosaries, which are generally held by sensible Catholics themselves as matter of discretionary devotion, were first adopted for the use of the vulgar, who could not read. Whether they consist of Pater Nosters, or of Ave Marias, is of little consequence. The Pater Noster, as is generally known, is the Lord’s Prayer; and the Ave Maria consists of two passages of scripture, commemorative of the incar-

nation of Christ, and of a petition that his holy mother would pray for us. In Ireland, and other countries where Catholicism prevails, it is common to see persons standing at the chapel doors on the Sabbath day, with a quantity of these chaplets of beads to sell to such of the congregation as may be disposed to purchase them. From an old author, quoted by Brand, it seems that little crosses were sometimes manufactured even at the altar, during the performance of the mysteries, on Palm Sunday—"The prest at the altar al this while, because it was tedious to be unoccupied, made crosses of palm to set upon your doors, and to wear in your purses, to chase away the divel."

It may be mentioned, as a striking illustration of the strange manner in which the imagination sometimes associates ideas of things sacred with natural objects, that on the discovery of Brazil the country was found to produce in great abundance, in the forests, a tree long known in Europe as a valuable dye, whose wood resembled fire, and was thence called *Pao Brases*. The first cargo of this wood was sent to Europe from Pernambuco, by Dios Lobis, in 1515. It was generally sought for from that time, as an article of commerce, and was sometimes known by the name of Fernambuc. In process of time,

the wood gave its name to the country that produced it, and the appellation of *Vera Cruz* was insensibly lost in that of Brazes or Brazil. "The unworthy traffic," as the Jesuits call it, was pathetically lamented by them, under the sad consideration "that the cupidity of man should change the wood of the cross, red with the real blood of Christ, for that of another wood, which resembled it only in colour." To give another instance: the fruit of the Banana contains a seed of a peculiar shape; when cut transversely, this seed forms the sign of the cross; and the Portuguese think it a profanation so to divide it, because it severs in two this sacred emblem: they therefore cut the fruit obliquely, so that the cross may be seen.

Few persons in our day, if they had the slightest pretensions to be considered Christians, would think of taking food without first asking a blessing thereupon, or "saying grace," as it is termed; this pious practice used anciently to be accompanied with crossing, as we learn from St. Athanasius, who says, "when thou art set down at table, and beginnest to break thy bread, having signed it with the sign of the cross—give thanks." Although this practice is now abolished, the cross is sometimes marked upon the household loaf when put into the oven; and

there are several places where the good wife never thinks of setting her leaven to ferment till she has sprinkled it with a handful of dry meal, and drawn with her finger thereupon the mystical transverse. The most common exhibition of this symbol, however, in connexion with our cakes, is its impression on those Good Friday cakes, or "*hot-cross-buns*," as they are called, which were once so commonly eaten in London by families at breakfast, an usage still kept up by some persons in the metropolis, and by many in the country, on Good Friday. They are of the usual form of buns; though they are distinguished from them inwardly by a sweeter taste, and the flavour of all-spice, and outwardly, by the signature of the cross. The "*hot-cross-bun*" is the most popular symbol of the Roman Catholic religion in England that the Reformation has left. The signing of the cross in general, has been held to have great efficacy on Good Friday. Alban Butler gives the following instance with reference to St. Teresa, "who assures us, in her own life, that one day the devil, by a phantom, appeared to sit on the letters of her book, to disturb her at her devotions, but she drove him away thrice with the sign of the cross; and at last sprinkled the book with holy water, after which he returned no more." In the

houses of some ignorant people, a Good Friday bun is still kept "for luck;" and sometimes there hangs from the ceiling a hard biscuit-like cake of open *cross-work*, baked on a Good Friday, to remain there till displaced by one of a similar make, on the return of the festival in the ensuing year. The editor of the *Every-Day-Book* says he has heard it affirmed, that it preserves the house from fire; "no fire ever happened in a house that had one." This is undoubtedly a relic of the old superstition; as is also a vulgar notion, prevalent in some parts of England, that the straight stripe down the shoulders of an ass, intersected by the long one from the neck to the tail, is a *cross* of honour conferred upon the animal by Christ, which until Christ rode upon him was not so distinguished. This is but a single instance of the manner in which any natural, artificial, or accidental transverse has been assimilated by pious ingenuity to the resemblance of a cross. Donne adds the following:—

"Who can deny me power and liberty  
To stretch mine arms, and mine own cross to be?  
Swim, and at every stroke thou art my cross;  
The mast and yard make one, where seas do toss;  
Look down, thou spiest our crosses in small things,  
Look up, thou seest birds raised on crossed wings;

All the globe's frame and spheres is nothing else  
But the meridian's crossing parallels;  
Material crosses then good physic be,  
But yet spiritual have chief dignity."

It may perhaps be as well in this place, as elsewhere, to give the following extract from the writings of the celebrated Thomas Hearne, and which appears as a glossarial note in an edition of Robert of Gloucester's Chronicle, published by that eminent antiquary, toward the beginning of the last century. Although very prolix, and alluding to a variety of crosses, it may be entertaining as a specimen of the manner in which the good man, in his zeal for illustration, sweeps far and wide whatever can be at all connected with his subject. The commentary is on the Saxon word *cryseðe*, *crossed*. Hearne says:

"Hence, I think, came the word *crossed* or *creased*, upon occasion of which it may be proper to make the following remarks. After Christianity was established in the empire by Constantine the Great, upon his receiving so unexpected and so great a victory over his enemies, by virtue of the holy cross that appeared to him in the air, the said emperor not only raised abundance of churches and oratories, (as multitudes besides did by his great example,) but gave directions, that the figure of a cross should be put upon each of them. So that in a short time the virtues of the cross were every where published, and treatises were writ about it,



some of which are in the Baroccian collection of Greek MSS., and were never yet published, though they are very worthy of it. But here among us in Britain crosses became most frequent, when, after William the Conqueror's time, great crusades were made into the Holy Land, in behalf of the Christians against the infidels. Then crossings or creasings were used on all occasions. 'Twas not look'd upon as enough, to have the figure of the cross both on and in churches, chapels, and oratories, but it was put also in church-yards, and in every house, nay many towns and villages were built in shape of it, and it was very common to fix it in the very streets and highways. In and about Oxford was great variety. There were several beautiful ones at Osney, the pedestal of one of which, being a fair coloured stone, was found there at the time of the civil wars. That in Magdalen parish was noted and revered by all strangers that came by. Nor did any persons whatsoever go over Last-bridge (now called Magdalen-bridge) but what paid their respects to the famous cross of St. John Baptist's Hospital. And the like devotion was paid in those times to a noted cross in the way as we go to Heddington, a piece of which cross (as I took it to be) I saw lying in the highway (tho' the rest had been destroy'd, or at least convey'd off, many years before) in the month of June, 1718. This cross was called by the name of Smallman's Cross. The place retains the name to this day, and 'tis here to be observed, that in the year 1653, John Holt, gentleman, and commoner of Balliol College, coming on horseback from Heddington, was met at this place by one Thomas Pelham, Master of Arts and Fellow of New College (sometimes a captain in

the parliament army), and both of them struggling for the way, Mr. Holt was unhorsed by Pelham, and so bruised by the said Pelham's horse, which trampled upon his breast and belly, that he died about three or four days after, viz. on Oct. 23; and was buried in Magdalen parish church, Oxon. This John Holt was of the family of the Holts of Acton by Bermicham, in Com Warw. and was uncle of the late Sir Charles Holt. Not a great while after this happened another accident to an Oxford scholar of the same college, that used to go much to the place where this cross stood, viz. Mr. James Powell, of Balliol College, an Herefordshire gentleman, who being let blood in the arm by one Grundy, an apprentice to Will. Day, chirurgeon, died of it soon after, namely, on the second of April, 1657. It seems this Grundy, having learned a new fashion of striking the vein, missed it, and struck an arterie, which swelling and festering, the party (then Bach. of Arts, but before Gent. Commoner,) rather than have his arm cut off, soon after expired, to the great affliction of his friends and acquaintances, and was buried, as Mr. Holt had been, in Magd. Parish Church. But that which is still more remarkable of Crosses is, that, in the times after the Conquest, among us, even the Trees in Orchards were planted in shape of them. There was formerly such an Orchard at the great Ivy House at Sandford, near Oxford; but this was in the time of the Knights Templars, and tho' upon their suppression, when Nuns used to be here (at which time the House seems to have been rebuilt), the Orchard was regularly kept up, yet the present trees in it are much later, tho' there is now in it a very old Holly-Tree, the oldest, I think, I ever saw, round

which there was formerly a bench, where in Summertime, the present Mr. Powell's great grandfather used to entertain his Friends. There was likewise a brave old Orchard at Shottesbrooke, in Berks, which belonged to the College of Benedictine Monks there, every one of which had his part, and the trees were in form of Crosses; but this Orchard is now much decayed, as are also many of the buildings of the College, now the Farm-House on the South-side of the Church, in reference to which I shall here beg leave to add the following remarks to what is noted by me in Leland, (see Leland's Itin. vol. ix. p. 168, 169.) as I entered them a few years since in one of my books. Some years ago, there was a passage from this Farm-House overthwart the Church-way, and so down a pair of stairs by a door into the South Chancel, or South Cross of the Church, where there is a seat that belongs to those that live in the Farm-House. This passage was commonly called the Dortor, being the Dormitory where the Monks slept together. I know not for what reason it was pulled down, unless it were to make the church look more uniform, (as indeed destroying Antiquity and committing sacrelege is too commonly now a days called uniformity,) but it was destroy'd so lately, that I well remember to have heard people frequently talk of it when I was a school-boy, and to relate that it conducted into the church, and that those of the College-House and Farm, used commonly to come into the Church that way. As there are some now living who well remember this; so they likewise know, and can well remember, that, with respect to the inward part of the House, there was a long spacious old Hall, which is still standing, with a large chimney, and a great

parlour and a little one adjoining, which I think are remaining still, with upper chambers over them, and another long House with a chimney, which is altered into others. And 'twas in an house, built in the place where part of the College stood, that the famous Mr. Dodwell lived for some time, tho' he died in one placed something below this more Eastwardly, which is since likewise pulled down. Besides all which there was another old House, that is well remembered by these relators, with a chimney and lodgings, part whereof still remains, with a plot they call still a Vineyard, as other Religious Houses had likewise their vineyards, which were first of all cultivated in Britain by the Romans, according to the observation of the late ingenious Mr. Bagford. But I will forbear expatiating about these matters, and shall only remark farther, that some of our old crosses were very odd in their make, as were likewise the figures that represented others. Such a one was that found, with an inscription on it, near London, in the county of Middlesex, about six years ago. There is the figure of an odd one in the body of St. John Baptist's Church in Windsor, near to the Chancel, as there is also in the East End of the South Isle of Cleworth Church, near Windsor. Nor was that less remarkable on the old brass *lamina* or plate (which was also in the shape of a Cross) to the memory of Sir John Atte Hene, Kt. (carefully preserved by Henry Hene, of Winkfield, in Berks, Esq. in the year 1659.) who died in 1432, and was buried in the church of Abergavenny, with this Inscription on the Plate: Orate pro anima dignissimi viri Johannis Atte hene de esme . . . . com: sur: mil. qui descen: ex . . . bilissimis familiis de Fitz-Osb

... boteraus clare mortimere . . . . . stafford et neuell et nubt Eliz. fil. Roberti Beauchampe de hoc loco obiit xvii. cal. April. anno Christi mccccxxxii. Et hic requiescit in spe resurrectionis. Indeed these Crosses were often done according to the fancy of the artist. But I will leave others to the observations of travellers (particularly the stately ones erected by K. Edw. I. to his first Wife Q. Elianor, who died *Ao. reg.* 19, *Dom.* 1290, every one of which was garnished with the Image of that Queen, as also with his and her arms), and will conclude with this note, that in the belfry of Winterburne Chapel, in Berks, there lyes a thick plank of wood, as if it had been anciently used for the purpose of a grave stone, and that on the upper face thereof is embost an odd double cross, which hath often put me in mind of the Monument of Hycophrix (commonly called Hycothriff), who with an Axle-tree (for his Sword) and a Cart-wheel (for his Buckler) is said to have killed a gyant, and to have done great service for the common people in the Fenny part of England."

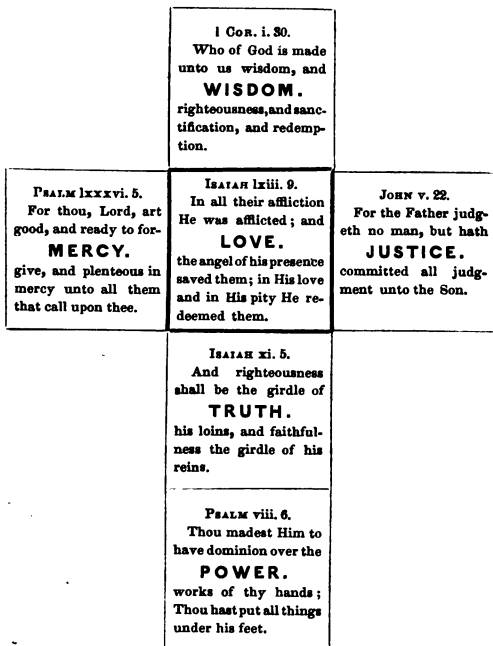
Thus far the garrulous antiquary.

However amusing it may be to a person unacquainted with the history of superstition, to imagine the appearance of a warrior kneeling in the attitude of devotion before his own sword, the point of which being stuck into the ground, the transverse piece, forming the handle, completes the representation of a cross,—it is, nevertheless, a well known fact, that

this instrument has often been so appropriated. It is by a sword-hilt cross, though of another description, that Syr Percyval, one of King Arthur's knights, dissolves an enchantment, and escapes from the temptations of a fair damoyssel, in the romance previously quoted: "by adventure and grace he sawe his swerd lye on the ground naked, in whos pomel was a reed crosse, and the sygne of the crucyfyxe therin, and bethought hym on his knyghthode, and his promyse made toforehand vnto the good man, thenne he made a sygne of the crosse in his forhede, and there with the pavelione torned vpsodoun, and thenne it chaunged vnto a smoke, and a blak clowde, and thenne he was adradde, and cryed alowde." The following notice, however, is more curious; Robertson, in his history of Charles V., in describing the death of the celebrated Chevalier Bayard, "the knight without fear or reproach," from a mortal wound received in battle, says, that "being unable to continue long on horseback, he ordered one of his attendants to place him under a tree, with his face towards the enemy; then fixing his eyes on the guard of his sword, which he held up instead of a cross, he addressed his prayers to God; and in this posture, which became his character both as a soldier and a Christian, he calmly waited the approach of death."

The annexed figure of a theological cross—the

invention of pious ingenuity, may not be unacceptable as a fancy subject.



The above figure represents a cross, clipped out of a piece of Bristol drawing-board, in the shape described by the finer outlines: the texts of scrip-

ture are then neatly inscribed within the squares, as exhibited in the sketch : the paper, on the *front side*, is then cut with the point of a sharp penknife partially through its substance, in the parts marked by black lines, so that the different portions will fold *backwards*. It may then be exhibited according to the following directions, which accompany the original autograph of the device here copied. " In the figure lying as a cross, you behold the divine attributes unfolded : you see their respective bearings on the work of Redemption. In the part where the head comes is Wisdom ; in the regions of the heart is Love. Love finds out a plan to reconcile Mercy and Justice ; in the right hand is Mercy ; in the left, Justice. In the regions of the loins is Truth. In the part where the legs come is Power. If you bend the figure in the cross-lines, and fold it up, you will perceive the harmony of the attributes among themselves : how they are equal to each other, and convertible, so that Love may be at the top or bottom, or either of the sides, and so of all the others. In its compact state, it stands firm, an emblem of the everlasting covenant. It is the precious corner-stone, four-square, of the New Jerusalem : and what is Heaven, but being enclosed in the perfections of Jehovah ? "



As a pendant to the foregoing, may be taken the following cruciform arrangement of certain sentences, forming what, in the work from which the copy is transcribed, is called, "*Croce Angelica di S. Tomasa de Aquinae.*"

```

      S U L A S A S A L U S
      L A S A T A S A L
      S A T R T A S
      T R E R T
      R E C E R
      E C I C E
      C I H I C
M      I H I H I      M
V I      H I M I H      C V
I G V      I M X M I      M E C
G V F E R I H I M X V X D O M I N I M E
V F E R I H I M X V R V X D O M I N I M
F E R I H I M X V R C R V X D O M I N I
V F E R I H I M X V R V X D O M I N I M
G V F E R I H I M X V X D O M I N I M E
I G V      S E X E S      M E C
V I      T S E S T      C V
M      Q T S T Q      M
      V Q T Q V
      A V Q V A
      M A V A M
      S M A M S
      E S M S E
      M E S E M
      P M E M P
      E P M P E
      A R E P E R A
      O D A R E R A D O
      O R O D A R A D O R O

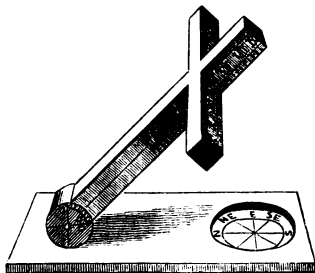
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It is said to have been found behind every window shutter in a house at Frescati, to preserve it from thunder and lightning. The inscription consists of four Latin sentences, which may be read in various ways ; each beginning from the word *CRUX*, in the

centre. The following has been given as an English translation :—

The cross, which I ever adore,  
The cross of the Lord, is with me;  
The cross doth my safety ensure,  
The cross still my refuge shall be.

Another fanciful as well as tasteful and useful appropriation of the Latin cross, is that which modern ingenuity has devised in the sun-dial, of which the annexed cut is a representation.



The following ingenious composition is copied from an old printed paper, entitled "A Curious Piece of Antiquity, on the Crucifixion of our Saviour and the two Thieves." The original occupies a space at least four times the size of this page.



O God, my God,  
I come to thee, bow  
To hear me, wretch!  
Did never close,

INRI

vers of my tears!  
down thy blessed ears  
and let thine eyes, which sleep  
behold a sinner weep!

Let not,

O God, my God,

my faults, though great

And numberless, bet  
And my poor soul be t

w een thy mercy-seat  
h rown, since we are taught,

Thou, Lord, remember 'st thy

y ne, if thou be'st sought.

I co me not, Lord, wit  
Than wh at I by my S  
Be th en his wound  
My crown his th orns, my dea  
And th ou my bles  
Quit my ac co unts, with  
O beg for me my h  
Thou Chri st forgi  
The liv in g fount, the li  
And but to thee  
All o th er helps a  
For by th y Cross my  
O hear k en, then, wh  
Lest s in and death sin  
O Lord, my g od, my way  
In death d efe  
And at the do om let  
To liv e with the

h any o the r merit,  
a viour Ch rist inherit.  
s my balm, his st ri pes my bliss,  
t h be lo st in his :  
t Redeemer, sa viour, God,  
h old thy ve ngeful rod.  
o pes on t hee are set;  
u e, as well as pay t h e debt.  
f e, the wa y I know,  
o whither s hould I go ?  
r e vain, giv e thine to me,  
s aving hea l th must be.  
a t I with f aith implore!  
k me for e vermore!  
e s direct a nd keep ;  
n d, that from thee I n e'er slip.  
m e be raise d then,  
c. Sweet Jes us, say Amen!

*Explanation.* The middle cross represents that of our Saviour. The others, those of the two thieves. I. N. R. I., the initials of the superscription placed on the cross by Pilate. The words at the head and down the body of the middle cross form our Saviour's exclamation, "O God, my God, why hast thou forsaken me?" The words on the right hand cross form the prayer of one of the thieves:—"Lord, remember me when thou comest into thy kingdom." Those on the other are the saying or reproach of the other thief:—"If thou be the Christ, save thyself and us." In most of the other lines, the words being read across, will lead to the sense without difficulty.

Fanciful allusions to the cross, either by engravings or literal devices, were not uncommon with the quaint moralizers of the sixteenth and seventeenth centuries: some of these were pointed out to the author by his honoured friend, James Montgomery, the poet. In a curious little volume, in French, printed at Louvain, in 1563, and entitled, "*Devises Heroiques*," there occurs, among other figures of crosses, an elaborate one in the form of a key, in allusion to the text of Isaiah ii. 2, as appears by the following inscription:—"La clef de la quelle Esaie escrit en ceste sorte, *Et dabo clavem domus David super humeris ejus, et aperiet, et non erit, qui claudat, et*

*claudet, et non erit qui aperiat.* Designe aussi la croix de Jesu Christ." Quarles, quoting one of the Latin Fathers, says, "The cross of Christ is the key of paradise."

The following is from a curious volume, entitled "Otia Sacra," printed in 1648.

Crux Vera

Non in ligno,            Sed in Signo,

Ducis

Victoria,

Crucis

Gloria,

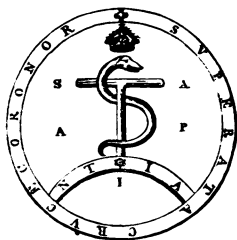
Privatio vitæ Donatio.

All other CROSSES may disquiet rest,  
But this was that by which Mankind is blest.

To this succeeds a Latin poem of twenty-four lines, headed "C-R-V-C-J-F-I-G-I-T-V-R," each hemistich commencing with one of the letters of the word, in the manner of an acrostic.

The following device and inscription are from "Withers' Emblemes," printed in 1634, and adorned with elegant cuts.

When we above the *Crosse* can rise,  
A *crowne*, for us, prepared lies.



A serpent raised above the letter *Tau*,  
Aspiring to a crown, is figured here :  
From whence, a Christian Moral we may draw,  
Which worth our good regarding will appear.  
For, by those characters, in brief, I see  
Which way we must to happinesse ascend ;  
Then, by what meanes that Path must clymed be ;  
And what Reward shall thereupon attend.  
— The *Crosse* doth shew, that suff'ring is the way ;  
The Serpent seems to teach me, that, if I  
Will overcome, I must not then assay  
To force it ; but, myself thereto applye.  
For, by embracing what we shall not shunne,  
We winde about the *Crosse*, till we arise  
Above the same ; and, then, what prise is wonne,  
The *Crowne*, which overtops it, signifies.

Another engraving, in the same volume, represents  
a couple of hands tied with a cord over a plain cross,

in a circle occupied with the words "Conivnetis votis," and surmounted with this motto:—

Their friendship firm will ever bide,  
Whose hands unto the cross are tide.

The imposition of crosses, or cruciform designs, for the purpose of driving away demons, has been already mentioned.

In a similar manner, the famous five-pointed star, delineated in the margin, and called by Bishop Kennet *the Pentangle of Solomon*, which was used as the banner of Antiochus Soter, was employed all over Asia in ancient times as a charm against witchcraft. The Bishop moreover remarks, that an opinion obtained in his time, that if placed against the body, the angles will point to the places where Christ was wounded. It was anciently in use among the Jews, as a symbol betokening safety; and to this day the English shepherd cuts it on the grass, or in the green sward, little thinking of its ancient composition and signification; the entire figure being put



for **ΥΥΞΙΩ** as representing the Greek characters, *ύγια*, health.

The subjoined cross of rhymes may not be un-

acceptable, after those already given : it is from  
Herrick's Poems, 1648.

This Crosse-Tree here  
Doth Jxsus beare,  
Who sweet'ned first  
The Death accurs't.

Here all things ready are, make haste, make haste, away;  
For, long this work will be, and very short this day.  
Why then, go on to act? Here's wonders to be done,  
Before the last least sand of thy ninth houre be run;  
Or e'er dark clouds do dull, or dead the mid-dayes sun.

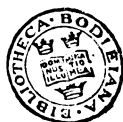
Act when thou wilt,  
Bloud will be spilt;  
Pure Balm, that shall  
Bring health to all.  
Why, then, Begin  
To poure first in  
Some Drops of Wine,  
In stead of Brine,  
To search the wound,  
So long unsound:  
And, when that's done,  
Let Oyle next run,  
To cure the sore  
Sinne made before.  
And O! Deare Christ,  
E'en as Thou di'st,  
Look down, and see  
Us weep for Thee.  
And tho (Love knows)  
Thy dreadful woes  
Wee cannot ease;  
Yet do thou please,  
Who Mercie art,  
T' accept each Heart,  
That gladly would  
Helpe, if it could.  
Meane while, let me  
Beneath this Tree,  
This honour have,  
To make my grave.

The conceit of throwing the matter of a printed  
page into some form analagous to the foregoing, or



otherwise, as the subject might suggest, was often indulged by our earlier writers, especially in concluding a section: the present chapter on Fancy Crosses may be appropriately terminated by an example of the class last alluded to. It is from a volume printed at the beginning of the sixteenth century, noticed in Ames's *Typographical Antiquities*.

And  
 here now  
 moder & systren  
 thus endeth the seconde parte  
 of this orcharde/ in y<sup>e</sup>  
 which all we be  
 shewed y<sup>e</sup>  
 very  
 way  
 to he  
 uen/  
 and  
 in y<sup>e</sup>  
 same boke  
 we be shew  
 ed how to cut of  
 the sup'fluytes of our  
 vynes/ and how we shall  
 pull vp the prycking thornes  
 of our thoughtes/ with dyuers ma  
 ters/ as it is rehersed in y<sup>e</sup> kalendar before.



**CHAPTER XVIII.**  
**ADORATION OF THE CROSS.**

## SONNET.

---

O glorious Cross! Eternity and Time  
Meet on this pillar of the truth of God :  
There Justice wields heaven's sin-avenging rod —  
There Mercy bleeds for man's immortal crime :  
O glorious Cross! when shall this truth sublime—  
That He who died upon that altar lives  
Above, and prays for man ; that power He gives  
To all who pray through Him, that they may climb,  
O glorious Cross! up towards Jehovah's throne—  
O when shall this high truth, to every heart  
Grace, joy, salvation, Christian life impart,  
And all mankind seek bliss in that alone ?  
O glorious Cross! Faith trusts the day to see,  
When Hope shall turn all eyes, Love draw all hearts, to  
thee.

## Adoration of the Cross.

---



Y the *adoration* of the cross, in a theological sense, is meant, either that divine homage which is paid to the cross as an object of worship, or to Jesus Christ, *through* the cross, as the symbol of his passion. The practice, under various modifications, especially by *signing* the cross, as we have already seen, was in early use with the ancient Christian church. But whether or not they really *worshipped*, in the sense commonly understood, the representation or material of the cross, appears doubtful: Julian, in particular, and some others of the heathens, reproached the primitive Christians with it; and we do not find that their apologists disclaimed the charge. Mornay, in-

deed, asserted that this had been done by St. Cyril, but could not make good his allegation at the conference of Fontainbleau. St. Helena, as she is called, the mother of Constantine, is said to have reduced the adoration of the cross to its just principle, since, as we are told, she adored Christ in the wood, not the wood itself. With such modifications, some Protestants have been induced to admit the adoration of the cross. John Huss allowed of the phrase, provided it were expressly added, that the adoration was relative to the person of Christ.

This proviso, and these mitigations, although not contrary to the declaration of the Council of Trent, and in agreement with the expositions of many modern Catholic writers, enter, it is alleged, with very little force into the considerations which influence the practice of the greater proportion of Catholic devotees, especially the more ignorant of them. Bishop Porteus observes, that "the Roman Catholics make images of Christ, and of his saints, after their own fancy: before these images, and even that of the cross, they kneel down and prostrate themselves; to these they lift up their eyes, and in that posture they pray." "Supposing all this to be true," says the late pious Catholic, Dr. Milner, in reply, "has the Bishop never read that, when the

Israelites were smitten at Ai, '*Joshua fell to the earth upon his face before the ark of the Lord until the eventide, he and the elders of Israel: and Joshua said, Alas, O Lord God,*' &c. Josh. vii. 6. Does not he himself oblige those, who frequent the above-mentioned memorial (the Lord's Supper), to kneel and prostrate themselves before it, at which time it is to be supposed they lift up their eyes to the sacrament, and say their prayers? Does not he require of his people that 'when the name of JESUS is pronounced in any lesson, &c., due reverence be made of all with lowness of courtesie'? And does he consider as well founded the outcry of idolatry against the Established Church, on this and the preceding point, raised by the Dissenters? Again, is not his Lordship in the habit of kneeling to his Majesty, and of bowing, with the other Peers, to an empty chair, when it is placed as his throne? Does he not often reverently kiss the material substance of printed paper and leather, I mean the Bible, because it *relates to*, and *represents*, the sacred Word of God? When the Bishop of London shall have well considered these several matters, methinks he will better understand, than he seems to do at present, the nature of *relative* honour, by which an *inferior* respect may be paid to the *sign*, for the sake

of the *thing signified* ; and he will neither directly nor indirectly charge the Catholics with idolatry, on account of *indifferent* ceremonies, which take their nature from the intention of those who use them."

To the same purport are the words of the Catechism of John, Archbishop of St. Andrew's, printed in 1551.—"Ar ymages aganis the first command? Na, sa thai be weil usit.—Quhat is the rycht use of ymages? Imagis to be made na holy writ forbiddis (sais venerabil Bede), for the sycht of thame, specially of the crucifixe, giffis greit compunction to thame quhilk beholdis it with faith in Christ, and to thame yat be un etterat, it giffis a quick remembrance of ye passion of Christ. Bot utterly yis command forbiddis to make imagis to that effect, that thai suld be adorait and worschippt as Goddis, or with ony Godly honour, ye quhilk sentence is expremitt by this wordis: *non adorabis ea neque coles*. Thow sall nocht adorne yame nor worship thame as Goddis. Now we culd nocht gif Goddis honour or Christes honour to ony ymage bot to God allanerly, representit be ane ymage."

In Bishop Andrew's famous work upon the Ten Commandments, published in 1642, and in which, according to the title page, the moral law may truly be said to be "expounded largely, learnedly, and



orthodoxly," there is an elaborate discussion of this question of image worship. "Our first question concerning that that God hath made choice of (says the bishop) is, whether God will have us worship him with images or not. In which there is a very mere *translatio scopi*, as the logicians terme it, between us and the Papists or Church of *Rome*. For whereas God hath delivered his will in these two termes, פסל and תמונה we see all the great stirre they make, is about εἰδωλον and εἰκων, words that are not in the commandment. And, *ergo*, who-soever falleth into any stir with them about these words, must needs fall into a σκιωμαγία, a shadow-fight." After a long dissertation, in which he shews that the terms of the commandment not only forbid the worship of idols specifically, but of images and pictures generally; he adds, "Now, since the time of Christ, they begin to straine a special thing in the controversie wherewith they think to dash us, which is this;—Shew us (say they) when images came up first: And there is nothing more easie than to shew the beginning of images. For *Ireneus*, who lived not long after the apostles' times, the first two hundred years after Christ, *Lib. i., Cap. 24. 27*; and *Epiphanius*, 3. 24, *De Hæresibus, Hæresi 27*; rehearsed a kind of heretics called Gnostics, one of

whose errors is, that they had images of Christ, *Paul*, and *Peter*, &c., which they said they received of *Pilate*; and *Ireneus* saith that they had the crosse, which they faigned to have power against devils, and many operations; and that the first founder of these was *Capocras*, commonly called *Capocrates*; and *Ireneus*, *Lib. i., Cap. 1.* against *Valentine*: That the Valentinians were the first men that found out any divine vertues in the crosse; they attributed two vertues to it: 1. *μερισικωδ.* 2. *ἐδραιωτικήν.*"

Having satisfied himself that the cross came first from the Valentinians, the images of Christ and his saints from the Gnostics, and the image of the Virgin Mary from the Collyridians, our learned author states, that, in "a certain absurd book," attributed to Athanasius, mention is made of a crucifix that wrought miracles, but which book he considers not only as unworthy of Athanasius, but declares "that it is far from a man of common sense."

In due progress the bishop comes to the consideration of the famous scholastic distinction of *LATRIA* and *DULIA*, two cabalistic words, upon the right understanding of which, Catholics themselves admit, not only consists all the difference between that

modified worship of an image for which they contend, and acknowledged idolatry, which, in common with others, they reprobate, but which is the foundation upon which their defence of images mainly rests. For, that they kiss the cross, sign it on their foreheads, prostrate themselves before it, pray toward it, and even directly invoke it, are facts, not only admitted, but defended by Catholics, as the ancient and every day practice of the Church of Rome. The ground of the controversy is therefore ostensibly shifted from the mere act of worship to the spirit of the act; or, in other words, limited to the inquiry, whether the worship which is confessedly paid to images be essentially the same as the adoration which is offered to the Supreme Being; or, whether it be only such reverence as is professed towards inferior objects, as the pictures of those we love, persons in authority, the king's throne, the name of Jesus, &c., and consequently, although strictly and truly *worship* in a subordinate sense, yet, as limited and inferior, not to be justly characterized or condemned as idolatry.

“The distinction of *δουλεία* and *λατρεία*,” says the bishop, “although it have been long in the schools, yet in the Fathers it is not found, except in *August. Lib. x., de Civit. Dei, Cap. 1., & i. de Trinit. Cap. 6,*

he sets it down and holdeth it. But they do falsely alleadge *Eusebius*, *Lib. xiv. Cap. 4.*, and *Hierome*, *Epist. 52, 53, cont. Vigilant*, no such thing being to be found in them. For *Augustine*, we acknowledge him to have been a great and reverend man in the church, and such a one as took paines. Yet this we may say of him without any irreverence, that the best part of his learning lay not in the tongues; and, indeed, he was very unskilfull both in the Hebrew and Greek, which himself acknowledgeth in divers places; and therefore not a meet man to pronounce that by δαλεία is meant the service of men; and by λατρεία the service of God. But, if we will distinguish these words, we may do it truly thus: δαλεία is properly the service of your own servant, and λατρεία, the service of him that is hired; so δῆλος is our own servant, and λατρεύς, an hireling: and so came in *Latro*, which, as *Varro* saith, at first signified nothing else but an hired or stipendiary soldier, of λάτρον, *merces*; and after, by the abuse of their calling, and by their evil behaviour, came into this odious name as it is now used.

“It is not the service of God, *Heb. viii. 5*, but λατρεύειν ὑποδείγματι καὶ κινήσιν. The reason why for *Lagnabod* the *Septuagints* use λατρεύειν, may be taken out of *Tertullian*, in *Lib. de Idolat.* Because they

would not have God's people to be hired for money, to dresse and adorne images of the Heathen. It was the use of some Christians in the primitive church so to doe, against whom *Tertullian* inveiyeth. And though the Papists thinke *θελαία* to be for creatures; and *λατρεία* only for God; yet it is certain that they had *λατρεία* to the creatures; as you may see in *Aquinas* his summes, *Part* 3. *Q.* 25., determined there, that the picture of Christ, and that every part of the crosse, is to be worshipped *adoratione latriæ*."

The "determination" of the angelical Doctor has created no little difficulty for modern Catholic writers in this country, by reason of the stumbling-block which is thus cast in the way of the credit of the above notable distinction; indeed, *Bellarmino* himself was long ago disposed to question the sentiment of *Aquinas*. Subsequent writers, however, unwilling to impeach the opinion of so eminent a champion, have laboured to explain away the inconsistency; with what success, it is no part of the design of the present work to determine; certain however it is, that continental Catholics, at least, commonly understand the Doctor's meaning in the strongest sense; and at Naples, to this day, they exhibit a crucifix as that which addressed *Aquinas* in the well-known

words, "THOMÆ, BENE SCRIPSIT DE ME." St. Thomas in one place expresses himself after this manner:—"They who shall read the conclusion of a paragraph in the sixteenth chapter of Cardinal Bona's Psalmody, will look upon what he says to the cross as poetical rapture: but sure those, and such other expressions, are never to be taken in a strict sense; nay, it would be very ill-natured and unkind should any one do so. It is scarcely to be imagined that any Christian, upon the least reflection, can be persuaded that two pieces of wood, made in the form of a cross, are able to save him who makes his address to them for that purpose, as Cardinal Bona does in the following terms:

*Salva nos tremendo tuo  
Signaculo munitos."*

So far the exposition of the theological doctor is plain and satisfactory enough, as far as it goes; "But it may be said," he goes on, "that he who shall make his applications to a piece of wood of the true cross, and at the same time touches it, will infallibly feel the good effects of it; it being to be presumed that the particles flying off from the wood to which Christ was fastened, will have the same influence over a man's body, as the load-stone has

over the needle." Notwithstanding the mysticism of this logic, no Christian can fail, upon the least reflection, to perceive the drift of the writer. It has indeed been asserted, especially with reference to the question above adverted to, "that when the old schoolmen allowed the worship of Latria to be given to the cross of Christ, they only meant an inferior honour, which might be termed *Latria*, because its ultimate object was Christ."

Whatever might be the sentiments of the better informed on this point, it is quite certain that no such nice distinction was generally inculcated; nor, had such been the case, could it have been generally understood. The annexed anecdote has never been refuted. Imbert, the prior of Gascony, was severely prosecuted in 1683, for telling the people, that in the ceremony of adoring the cross, practised in that church on Good Friday, they were not to adore the wood, but Christ who was crucified upon it. The curate of the parish told them the contrary: it was the wood—the wood they were to adore! Imbert replied, it was Christ, not the wood: for which he was cited before the archbishop of Bourdeaux, suspended from his functions, and even threatened with chains and perpetual imprisonment. It little availed him to cite the Bishop of Meaux's dis-

tion; it was answered, that the church allowed it not.

The following passage from a "Letter to a Clergyman," of the diocese of Durham, by the celebrated Dr. Lingard, although rather long, shall gladly be quoted, not only as coming from one whose dictum is authority, but also as affording the fairest opportunity for the exhibition of the best argument in the words of one, who was as well able to understand the subject, as he was deeply interested in proving its invincible propriety. "The principal difficulty," says the Doctor, "in understanding the language of these ancient divines, arises from a partial acquaintance with their works, different passages of which mutually serve to elucidate each other. They were accustomed to divide respect into two species, which were denominated, from their objects, latria and dulia. Latria was that respect which had God for its ultimate object: dulia that which was paid to any created being. Each of these, if considered according to their acceptation in common language, might be subdivided into different classes: but considered strictly, according to their ultimate object, they admitted of no division. Hence, every demonstration of respect to an angel, or a man, to the king, or to his throne, was denominated dulia, because it



was ultimately referred to a creature: and, in like manner, every demonstration of respect to Christ, or to his cross, was denominated latria, because it was ultimately referred to Christ. In support of this language they urged, that the respect shewn to the image did not stop at the image, but proceeded to the original: and hence inferred that the cross of Christ was adored with the same kind of worship as Christ himself, in the same manner as the purple of the king is honoured with the same honour as the king himself: a comparison which is alone sufficient to vindicate them from all the charges which you have brought against them. I do not, any more than Bellarmine, approve of this language, because it may be misunderstood by those who are not conversant with it: but I contend that had they maintained the present Protestant doctrine respecting the duty of bowing at the name of Jesus, they would have adopted the same reasoning as you have selected from their works respecting the worship of the cross. They would have said that the name of Jesus ought to receive the adoration of latria, because the honour paid to the name does not stop at the name, but proceeds to him whom it represents. They would have argued, like St. Thomas, that the name of Jesus receives no reverence, in as much as

it is a sound: that it is revered therefore as the denomination of Christ; and that of course the reverence paid to the name of Jesus must be the same as is paid to Christ himself: or, like St. Bonaventure, that we bow to the name of Jesus as to a rational being, therefore we bow to it as to Christ himself: but as we bow we worship; therefore we ought to worship the name of Jesus as Jesus himself. To us, accustomed to a different language, such conclusions appear at first sight very extraordinary; but in themselves they are innocent, and shew that the schoolmen meant no more by giving latria to the cross, than Protestants do by bowing to the name of Jesus."

Rebutting the charge of idolatry, the learned Dr. in another place observes;—"I could, however, wish they (Protestants) would, once at least, inform us in what idolatry consists. Is it in paying divine worship to images? Such worship we condemn as sincerely as themselves. The respect which we allow is of a much inferior, a very different description. It is the same as a subject may pay to the effigy of his sovereign; such as nature prompts a child to pay to the portrait of a deceased parent. Or is any respect whatever idolatrous? Then the Christians of the East were idolaters, when they were accus-

tomed to burn incense before the statues of the Christian emperors: the peers of the united kingdom are idolaters, as often as they make a reverence to the vacant throne: the Protestants of the Established Church are idolaters, as often as they kneel before the consecrated bread and wine. For what are the consecrated bread and wine? 'Mere bodily elements of earthly manufacture,' replies the Bishop of Durham. But if the Protestant may kneel before these 'bodily elements of earthly manufacture,' without committing idolatry, because he directs his attention to the worship of God, I hope the Catholic, for the same reason, may kneel before a crucifix of earthly manufacture, and be equally free from guilt. *With what judgment ye judge, ye shall be judged: and with what measure ye mete, it shall be measured to you again."*

All this appears very fair—it is certainly very ingenious, but when closely examined will perhaps be found also to be very specious: who does not see the difficulty of exercising, with the awful precision required, the different kinds of adoration discriminated in the above argument, and the almost infinite danger of attempting to steer our religious worship between the Scylla and Charybdis of two disputable words, neither used nor authorised in the word of

God? Indeed Dr. Lingard himself, in another place, makes the following remarks, which when construed most liberally, must surely be taken as admissions of the infirmity of a system, to understand which, persons—and always the persons least able to do it—must require something more than metaphysical acuteness, to distinguish between that worship to a creature which is *dulia*, and that adoration which is idolatry. “That a person who leaves this country with the conviction that Catholics worship images, will naturally conclude that the first Catholic whom he sees kneeling before a crucifix is addressing his prayers not to Christ but to the image; that in foreign countries, expressions and demonstrations of respect have not the same value or import as in England; and that if some should be found, whose conduct it would be difficult to justify; yet candour would forbid that their guilt should be imputed to those by whom it is abhorred and condemned.” Alban Butler, too, while he contends that “the sign of the cross has been the object of the devotion and glory of Christians through all ages; yet in these degenerate times,” he observes, “it is reviled by Heretics, and profaned, and not understood, by Catholics.” And the Catholic Dr. Milner, who, without either the casuistry of Lingard, or the cre-

dulity of Butler, exhibits with the learning of a bishop the piety of an apostle, instead of defending this practice of his church, either to its fullest extent, or in any way as a *sine qua non* of religion, virtually concedes the argument against himself, by observing that "it is a point agreed upon among Catholic doctors and divines, that the memorials of religion form no essential part of it." Would that all Catholic doctors and divines had always acted in the spirit of this agreement,—or had even adhered to their most reprehensible superstitions with the amiable temper which characterises the following passage:—"Hence," says Dr. Milner to his Protestant friend, "if you should become a Catholic, as I pray God you may, I shall never ask you if you have a pious picture or relic, or so much as a crucifix, in your possession; but then, I trust, after the declarations I have made, that you will not account me an idolater, should you see such things in my oratory or study; or should you observe how tenacious I am of my crucifix in particular. Your faith and devotion may not stand in need of such memorials; but mine, alas! do. I am too apt to forget what my Saviour has done and suffered for me; but the sight of his representation often brings this to my memory, and affects my best sentiments. Hence

I would rather part with most of the books in my library, than with the figure of my crucified Lord."

One of the principal advantages attributed by the holy fathers to crucifixes and pious pictures in general was, that by sensible representations they greatly helped to instruct the ignorant; and therefore St. Gregory calls such pictures *Idiotarum libri*. It cannot, however, be doubted—argument and experience concurring to prove it, that such gross illustrations are calculated rather to prevent than excite religious apprehension; and as no worship but such as is spiritual can be acceptable to God, such things are rather hindrances than helps to devotion: indeed, St. Augustine himself, 34. *de moribus Ecclesiæ*, says, *Omnino errare meruerunt, qui Christum non in divinis codicibus, sed in pictis parietibus quæri voluerunt.*—They deserve to err, who will seek Christ not in inspired books, but on painted walls." And again, "In *stoliditati crucifixi*, they easily bring Christ into contempt: in the crucifix they shew that Christ suffered no more than the crucifix sheweth; but he suffered in soul the pains of hell, which no painter in the world is able to paint; neither do they shew, and therefore they also derogate from, his passion." "But they say," adds Bishop Andrews, "they will

shew his shape, as he was in the days of his flesh. We answer, that their remembrance is evil; and as it is *Habak.* ii. 18, they be teachers of lies, so this image teaches us to forget by it; for the whole church hath taught us, that Christ suffered more than we can see painted; that is, piercing of nails in his hands and feet; a blow in his side; and thorns on his head: the especial pains and torments that he suffered for our sins are forgotten—the heavy wrath of his Father, poured out in most full manner upon him; and so consequently the image hath taught us to forget the greatest part of his passion.”

The following passages, from Maclaurin's Sermon, are too strikingly energetic and appropriate to be omitted:—

“The makers and worshippers of images pretend to help us by pictures presented to the eye of the body: but it is not the eye of sense, or force of imagination, but the eye of faith, that can give us true notions and right conceptions of this object. (2 Cor. v. 16.) Men may paint Christ's outward sufferings, but not that forward excellency from whence their virtue flowed, viz., his glory in himself, and his goodness to us. Men may paint one crucified; but how can that distinguish the Saviour from the criminals on each side of him; we may paint his hands and his feet fixed to

the cross; but who can paint how these hands used always to be stretched forth for relieving the afflicted, and curing the diseased? or how these feet went always about doing good? and how they cure more diseases, and do more good, now than ever? We may paint the outward appearance of his sufferings, but not the inward bitterness, or invisible causes of them. Men can paint the cursed tree, but not the curse of the law that made it so. Men can paint Christ bearing the cross to Calvary, but not Christ bearing the sins of many. We may describe the nails piercing his sacred flesh, but who can describe eternal justice piercing both flesh and spirit? We may describe the soldier's spear, but not the arrows of the Almighty; the cup of vinegar which he but tasted, but not the cup of wrath which he drank out to the lowest dregs; the derision of the Jews, but not the desertion of the Almighty forsaking his Son, that he might never forsake us, who were his enemies."

"The CROSS OF CHRIST is an object of such incomparable brightness, that it spreads a glory round it to all the nations of the earth, all the corners of the universe, all the generations of time, and all the ages of eternity. The greatest actions or events that ever happened on earth, filled with their splendour and influence but a moment of time, and a point of space; the splendour of this great object fills immensity and eternity. If we take a right view of its glory, we shall see it, contemplated with attention, spreading influence, and attracting looks from times past, present, and to come; from heaven, earth, and hell; angels, saints, and devils. We shall see it both the object

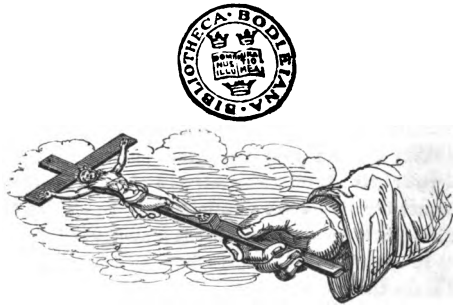


of the deepest admiration of the creatures, and the perfect approbation of the infinite Creator; we shall see the best part of mankind, the church of God, for four thousand years, looking forward to it before it happened; new generations yet unborn rising up to admire and honour it in continual succession till time shall be no more; innumerable multitudes of angels and saints looking back to it with holy transport, to the remotest ages of eternity. Other glories decay by length of time; if the splendour of this object change, it will be only by encreasing. The visible sun will spend his beams in process of time, and, as it were, grow dim with age; this object hath a rich stock of beams which eternity cannot exhaust. If saints and angels grow in knowledge, the splendour of this object will be still increasing. It is unbelief that intercepts its beams. Unbelief takes place only on earth; there is no such thing in heaven or hell. It will be a great part of future blessedness to remember the object that purchased it; and of future punishment to remember the object that offered deliverance from it. It will add life to the beams of love in heaven, and make the flames of hell burn fiercer. Its beams will not only adorn the regions of light, but pierce the regions of darkness. It will be the desire of the saints in light, and the great eye-sore of the prince of darkness and his subjects."

With these sublime contemplations on the doctrine of the Cross of Christ, this little volume may be appropriately closed, in unison with the expres-

sion of a sincere hope and ardent prayer on the part of the Compiler, that each of his readers may seek and find in time, and enjoy through eternity, the salvation of the gospel, through faith in HIM whose outstretched arms and blessed feet, now

“Eighteen hundred years ago, were nailed  
For our advantage to the bitter cross.”



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